



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

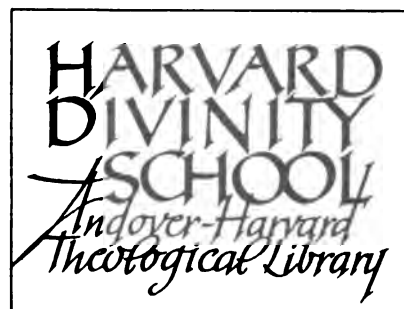
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>









Songs of the Temple:

A NEW COLLECTION OF
HYMN TUNES, CHANTS, SENTENCES, MOTETS, AND ANTHEMS.
ORIGINAL AND SELECTED.

COMPOSED AND ARRANGED FOR THE USE OF
CHRISTIAN CHURCHES OF ALL DENOMINATIONS.

ADAPTED TO THE WANTS OF
MUSICAL ASSOCIATIONS, CONVENTIONS, AND THE HOME CIRCLE.

TOGETHER WITH A COMPLETE THEORETICAL AND PRACTICAL SYSTEM OF ELEMENTARY INSTRUCTION
FOR SINGING SCHOOLS, AND FOR THE INDIVIDUAL STUDENT.

By

B. F. BAKER AND J. F. FARGO.

BOSTON:
LEE & SHEPARD.
1868.

✓
Mas 492.87



*G. L. L. of
Grenville H. Norcross.*

Entered, according to Act of Congress, in the year 1868, by

B. F. BAKER,

In the Clerk's Office of the District Court, for the District of Massachusetts.

M
2117
B34
56

A. B. KIDDER'S MUSIC TYPOGRAPHY.

PREFACE.

In the composition of the Hymn Tunes in this work, the leading aim has been to give expression and force to the sentiment of the words, to embody in the music their corresponding, prevailing spirit, and to select a variety of hymns and metres to meet the demands of all religious occasions.

The principal object in the composition of the Anthems, Motets and Sentences has been to create and develop a devotional spirit, and to inspire religious thought and feeling; with this aim in view, such words have been adopted as are most appropriate to opening and closing service, — to Ordinations, Installations, Funerals, Thanksgivings, Christmas and Fast Days.

The "Theory of Musical Notation," contains a complete analysis of the principles, a knowledge of which will enable the singer to read music intelligently, while the Exercises are designed to educate the mind to the perception of Musical Form, and create a taste for pure and forcible harmony.

We entertain the hope that the "Songs of the Temple" may be instrumental in promoting a higher appreciation of the office of music in the sanctuary, and prove a worthy and an efficient advocate of the claims of Sacred Song on the consideration of an intelligent public.

THE EDITORS.

FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air, or some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz : *Sound, Noise,* and *Tone*. Sound is a general term, but Noise and Tone are specific terms. Noise is that kind of sound which results from irregular, interrupted, and confused vibrations, while Tone results from uniformly even uninterrupted vibrations. Tone, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as are style in conversation, good manners, and the like.

In the early stages of vocal practice, the pupil should rid the voice of all pectoral, guttural, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head must be kept steadily in its proper position, inclining neither to the right nor left; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the ~~lips~~ adjusting them so as to slightly expose particularly the upper teeth.

Ordinarily, huskiness and hoarseness result from an over issue of breath; hence the less amount of breath given to the voice, the more pure will be the tone.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,—with certainty and firmness,—still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences; and no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished; for just in proportion as the mouth changes, so will also change the vowel elements. Hence it is recommended that the pupil form the tone on the following vowels, viz. A, long, as in *fate*; E, long; O, long; and A, as in *far*; all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones more grateful to the listener.

In the proper exercise of the voice, the breath contained in the lungs is compressed through the contraction of the muscles of the waist, and forced upward into the Chest, thereby giving a strong impulse to the current of air passing through the trachea. This may be illustrated in part by a pipe Organ, the waist serving as a bellows, the chest as a receiver, or wind chest, the trachea as a pipe, and the head as a reflector or sounding board.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

THE THEORY OF MUSICAL NOTATION.

CHAPTER FIRST.

The science of musical notation represents to the mind the physical characteristics or conditions of tones. That quality of a tone which is sometimes described by the words high and low, is defined by the word pitch, and with reference to that quality the first classifications of tones are made. There are three different classifications. The general name applied to each is **SCALE**. The specific names are the Major, Chromatic, and Minor scales. The Major Scale, of which the present chapter treats, is a classification of eight tones, whose relative pitch is prescribed and established by common consent. The numerical names by which these tones are designated from the lowest one, are one, two, three, four, five, six, seven, eight, and the syllabic names by which they are sung, are *Do, Re, Mi, Fa, Sol, La, Si, Do*. The word *Interval* is the technical name applied to the difference of pitch between any two tones. The interval from any tone of the major scale to the next above it is called a second. The intervals between one and two, two and three, four and five, five and six, six and seven, which are alike great, are called major seconds, and those between three and four, and seven and eight, which are alike small, are called minor seconds.

Diagram of the Scale.

Eight.....Do.
	A Minor Second.
Seven.....SI.
	A Major Second.
Six.....La.
	A Major Second.
Five.....Sol.
	A Major Second.
Four.....Fa.
	A Minor Second.
Three.....Mi.
	A Major Second.
Two.....Re.
	A Major Second.
One.....Do.

NOTE.—After having gained a good degree of facility in uttering the tones of the scale, should the teacher at this stage of the work exercise the pupils in beating time as they sing the scale from the diagram, he will promote their important interest, and render his own task less difficult.

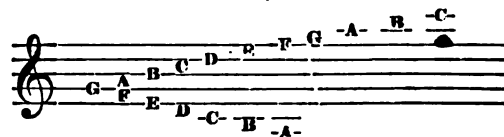
The Staff.

Five horizontal, parallel lines constitute the **STAFF**, on which most of the musical signs are written. The general name of the lines and the spaces between the lines, is **DEGREE**. The staff contains nine degrees, viz.: five lines and four spaces. The degrees of the staff are enumerated, as are the tones of the scale, from the lowest upward. The capacity of the staff is extended by adding short lines above or below.

THE STAFF.

Second line above.	Second space above.
First line above.	First space above.
Fifth line.	Fourth space.
Fourth line.	Third space.
Third line.	Second space.
Second line.	First space.
First line.	
First line below.	First space below.
Second line below.	Second space below.

The literal names, A, B, C, D, E, F, G, are fixed upon the degrees of the staff by signs, technically called **CLEFS**. These clefs give the same literal names a different place upon the degrees of the staff. The clefs derive their designation from the letter whose place they fix on the staff, and from which the literal reckoning is made upward in alphabetic order, and downward by the inversion of that order. Thus, the G Clef.



The F Clef:



NOTE.—The pitch of a tone is designated by the literal name of the degree of the staff on which the note representing the tone is written. For example, if a note be written on G, the pitch of the tone represented thereby is called G, irrespectively of any other quality that may be imputed to the tone. The clef, is, therefore, essential, for however complete the representation of a tone may be in other respects, in the absence of a clef the notes on the staff have no pitch assigned to them. The need of having two clefs is found in the fact, that the use of only one would incur the necessity of augmenting the staff by the use of short lines to such an extent as to embarrass the reader; whereas, the use of two clefs affords facility for representing the pitch of the tones called into requisition in vocal music, mainly on the staff.

The Scale Represented on the Staff under the G Clef.

The diagram illustrates the intervals between the notes of the C major scale on a G-clef staff. The intervals are labeled as follows:

- 1. C to 2. D: A Major Second.
- 2. D to 3. E: A Major Second.
- 3. E to 4. F: A Minor Second.
- 4. F to 5. G: A Major Second.
- 5. G to 6. A: A Major Second.
- 6. A to 7. B: A Major Second.
- 7. B to 8. C: A Minor Second.
- 8. C to 7. B: A Minor Second.
- 7. B to 6. A: A Major Second.
- 6. A to 5. G: A Major Second.
- 5. G to 4. F: A Major Second.
- 4. F to 3. E: A Minor Second.
- 3. E to 2. D: A Major Second.
- 2. D to 1. C: A Major Second.

The notes are labeled with their solfège names and letter names:

- 1. Do, C
- 2. Re, D
- 3. Mi, E
- 4. Fa, F
- 5. Sol, G
- 6. La, A
- 7. Si, B
- 8. Do, C
- 8. Do, C
- 7. Si, B
- 6. La, A
- 5. Sol, G
- 4. Fa, F
- 3. Mi, E
- 2. Re, D
- 1. Do, C

THE THEORY OF MUSICAL NOTATION.

7

The Scale Represented on the Staff under the F Clef.

8.....
A Minor Second.
7.....
A Major Second.
6.....
A Major Second.
5.....
A Major Second.
4.....
A Minor Second.
3.....
A Major Second.
2.....
A Major Second.
1.....
A Major Second.

8.....
A Minor Second.
7.....
A Major Second.
6.....
A Major Second.
5.....
A Major Second.
4.....
A Minor Second.
3.....
A Major Second.
2.....
A Major Second.
1.....
A Major Second.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.
C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C.

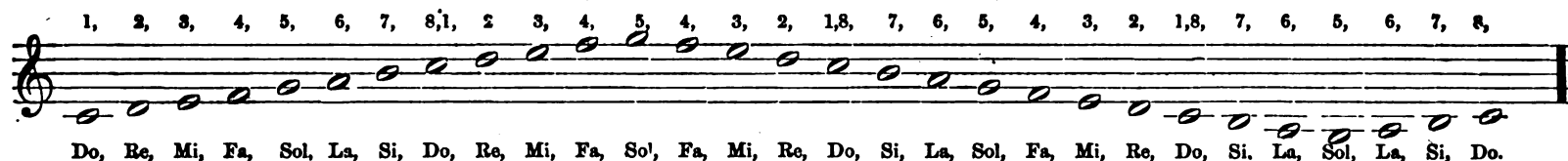
NOTE. — In singing the foregoing and following lessons in this chapter, the teacher will require his class to measure the length of the tones by *Two, Three, Four, and Six* beats to each tone of the scale, till facility and a good degree of accuracy are obtained in beating time.

The scale may be represented and sing an eighth higher or an eighth lower, in which case, "*one*" is regarded as *eight* in connection with tones below, and "*eight*" as *one* in connection with tones above.

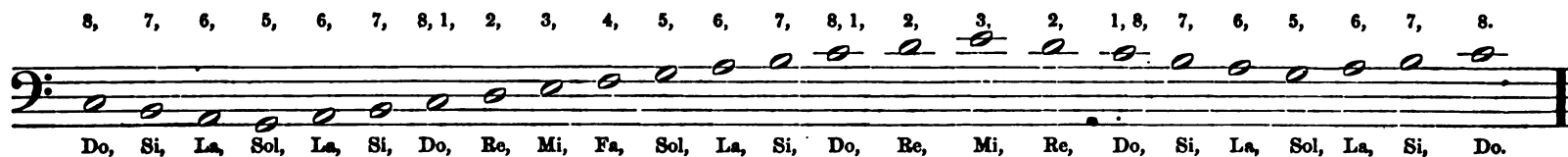
THE THEORY OF MUSICAL NOTATION.

EXAMPLE 1.

Under the G Clef.



Under the F Clef.



Two parts. Two successions of notes may be written on one staff to be performed at the same time by one or more voices on a part.

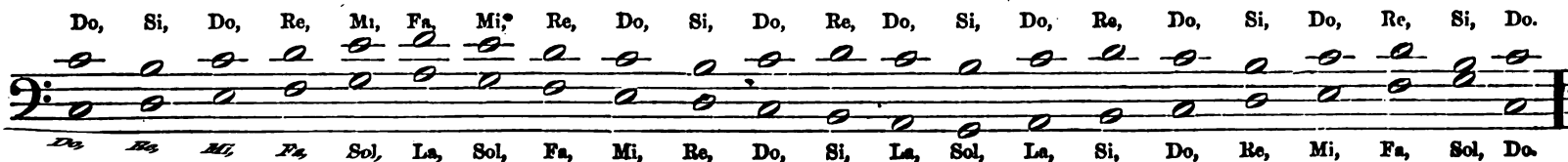
NOTE — The teacher will at this stage of the work, divide his class into two parts.

EXAMPLE 2.

Under the G Clef.



Under the F Clef.



THE THEORY OF MUSICAL NOTATION.

9

Two parts to be performed simultaneously, may be written one on each of two staves, tied together with a Brace.

EXAMPLE 3.

A BRACE.

Do, Re, Mi, Re, Do, Do, Si, Do, Re, Mi, Do, Re, Si, Do, La, Si, Do, La, Si, Do, Re, Si, Do.

Do, Re, Mi, Do, Fa, Mi, Re, Sol, Mi, Re, Do, Mi, Fa, Sol, Mi, Fa, Re, Mi, Fa, Re, Mi, Fa, Sol, Do.

Two parts may be written on each of the two staves, and thereby form parts, *Soprano, Alto, Tenor, and Bass* may be obtained.

NOTE. — The teacher will divide his class in four parts, and require the pupils to sing the syllables to the following lessons.

EXAMPLE 4.

SOPRANO and ALTO.

TENOR and BASS.

Four staves may be employed, having but one part on a staff.

EXAMPLE 5.

TENOR.



ALTO.

SOPRANO.

BASS.

CHAPTER II.

Notes and Rests.

NOTES represent tones; different kinds of notes indicate a difference in the relative length of tones. RESTS represent silence. Each note has its corresponding *Rest*. The length of intervals of silence is indicated by different kinds of *Rests*. For example, a whole note, thus: , a whole rest, thus: . The former represents a tone of a given length, and the latter represents silence a corresponding length of time. The whole *Note* and *Rest* are the standards; representing the longest intervals of time, whether in tone or silence, and the special fractional names of the smaller denomination of notes and rests indicate their proportionate value to the standard note or rest.

EXAMPLE 6.

The whole note, thus :

Two halves, thus :

Four quarters, thus :

Eight eighths, thus :



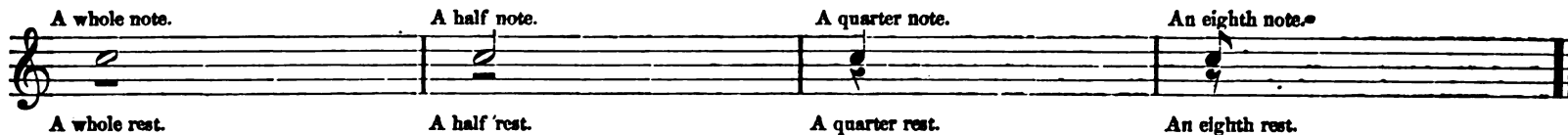
Is equal to

Two halves are equal to

Four quarters are equal to

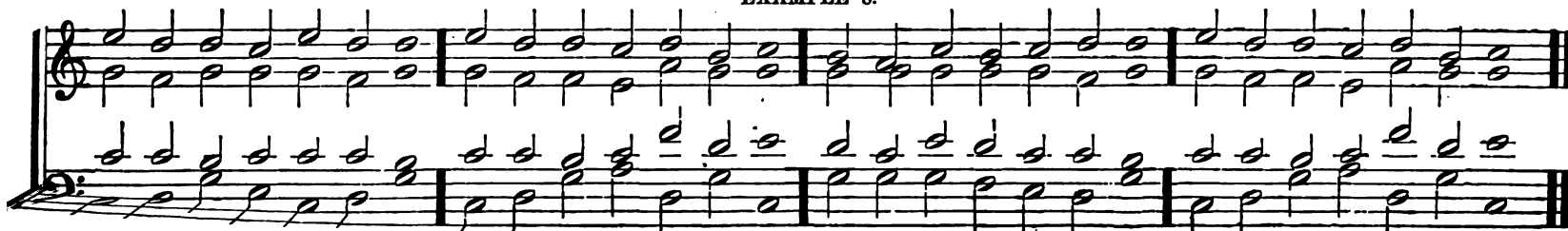
Notes and their corresponding rests.

EXAMPLE 7.



NOTE. — The teacher will direct his class to sing the following lesson, and make two beats to a whole, and one to each half note.

EXAMPLE 8.



THE THEORY OF MUSICAL NOTATION.

11

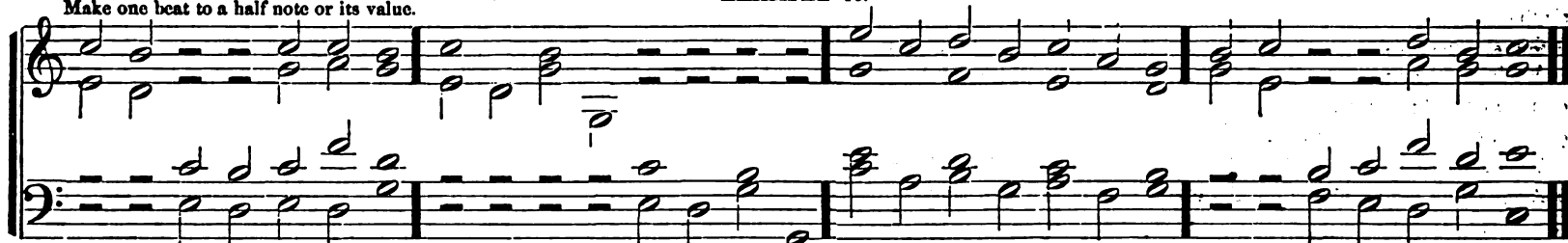
NOTE. — The teacher will direct his class to sing the following lesson, and make one beat to a quarter note, or its value.

EXAMPLE 9.



EXAMPLE 10.

Make one beat to a half note or its value.



EXAMPLE 11.

One beat to a quarter note.









CHAPTER III.

Measures.

Perpendicular lines across the staff are employed to divide music into measures, whose object is to indicate the accent. Every measure has *Two, Three, Four, or Six* counts or parts, and one or more accents. If it have two counts, the first is accented, and the second unaccented : if three counts, the first accented, the second and third counts are unaccented : if four counts, the first and third are accented, the second and fourth are unaccented : if it have six counts, the first and fourth are accented, and the second, third, fifth, and sixth counts are unaccented. If a measure have two accented counts, the first is the stronger, or two unaccented counts, the last is the weaker. (See note.)

Each count or part of a measure may be represented by any denomination of note or rest; the custom is, however, to represent it with either a *half*, *quarter*, or *eighth* note or rest.

The number of counts intended for each measure is indicated by the corresponding figure placed on the upper part of the staff next to the clef; if two, thus:  if three, thus:  if four, thus:  and if

six, thus:  The denomination or kind of note or rest, by which each count is intended to be represented, is indicated by a figure corresponding to its fractional name, placed on the lower part of the staff next to the clef, under that indicating the number  or thus:  or of counts in the measure, thus:

thus: or thus: or thus:
or thus: or thus: or thus:
 or thus:

NOTE.—The object of measures, rhythmical divisions, is to obviate that monotony in the force of tones which would arise from the absence of accentuation, and a still greater variety in the degree of force of tone is afforded by different kinds of measures, each having its peculiar, characteristic accent. The degrees of force as indicated by the different kinds of measure may be described thus :

Double measure. Loud, Soft.

Triple measure. Loud, Soft, Softer.

Quadruple measure. Loud, Soft, Less loud, Softer.

Sextuple measure. Loud, Soft, Softer, Less loud, Softer, Softest.

Beating time is a mode of measuring the length of tone as represented by notes, or intervals of silence as represented by rests. The custom is to make one *motion* of the hand to each *count* in a measure, thus : if a measure have two counts, the beats are, a downward motion of the hand to the first count in the measure, and an upward motion to the second count, and these motions are repeated to each measure. If a measure have three counts the beats are thus : *Down, Left, Up* ; if four, *Down, Left, Right, Up* ; and if six counts, *Down, Down, Left, Right, Up, Up*.

NOTE.—The teacher will caution his pupils against indulging extended motions of the hand in beating time, as a more prescribed motion, will secure greater accuracy in the measurement of time.

EXAMPLE 12.

Double measure. Double measure. Triple measure. Triple measure.

The Down. — Down, Up. Down, Up. Down, Left, Up. Down, Left, Up.
The Up. — Up, Two. One, Two. One, Two, Three. One, Two, Three.
The Down. — Down, Soft. Loud, Soft. Loud, Soft, Softer. Loud, Two, Softer.

Triple measure. Quadruple measure. Quadruple measure.

Down, Left, Up. Down, Left, Right, Up. Down, Left, Right, Up.
 One, Two, Three. One, Two, Three, Four. One, Two, Three, Four.
 Loud, Soft, Softer. Loud, Soft, Less loud, Softer. Loud, Soft, Less loud, Softer.

Sextuple measure. Sextuple measure.

Down, Down, Left, Right, Up, Up. Down, Down, Left, Right, Up, Up.
 One, Two, Three, Four, Five, Six. One, Two, Three, Four, Five, Six.
 Loud, Soft, Softer, Less loud, Softer, Softest. Loud, Soft, Softer, Less loud, Softer, Softest.

EXAMPLE 13.

Two-Two measure.

EXAMPLE 14.

Two-Four measure.

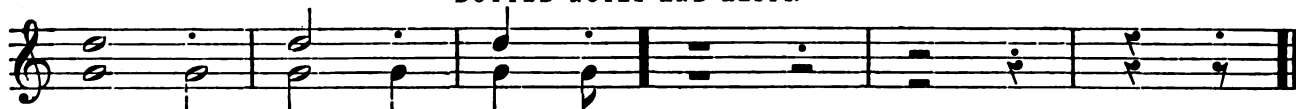
EXAMPLE 15.

Two-Four measure



A *Dot* after a note or rest, thus: $\circ\cdot$ or thus: $\text{—}\cdot$ adds one half to its original value. Such notes are called *dotted* whole and half notes, and *dotted* whole and half rests, etc.

DOTTED NOTES AND RESTS.



EXAMPLE 16.

Three-Two measure.



THE THEORY OF MUSICAL NOTATION.

15

NOTE.—The teacher will instruct his class by precept as well as example to sing these lessons in a smooth, even, connected manner, and also, to carefully regard the *Intonation*, *Time*, and *Accent*, and the *Articulation*, in the utterance of the syl'ables.

EXAMPLE 16.

Three-Four measure.

EXAMPLE 17.

Three-Eight measure.

TENOR.


SOPRANO and ALTO.

BASS.

When two notes having the same pitch are tied together they represent but one tone, and in case the second of the two notes thus tied be on the strong part of the measure, the accent which would otherwise belong to it, is *transferred*, to the first.

Four-Two measure.

EXAMPLE 19.

A Double note, thus ;  is equal in value to two whole notes.

EXAMPLE 20.

EXAMPLE 21.



EXAMPLE 22.

Six-Four measure.



EXAMPLE 23.



EXAMPLE 24.

Six-Eight measure.

When the *Time* of six part measure is quick or moderately so, it is measured with two instead of six beats, making three counts to each beat. Each count of a measure may be represented by a **COUPLET**, a group of two notes of equal value, thus :

EXAMPLE 25.

On the first part.

On the second part.

On both parts.

The same in two-four measure.

The first note of a couplet must be accented, but when it occurs on the weak count, the accent is small.

EXAMPLE 26.

Complets in Double measure

Example 26 consists of three systems of three staves each, in 2/2 time. The first system shows a melody in the upper staff, a bass line in the lower staff, and a middle staff with chords. The second system continues the melody and bass line, with the middle staff showing more complex chordal structures. The third system concludes the piece with a final cadence in all three staves.

EXAMPLE 27.

Example 27 consists of three systems of three staves each, in 2/2 time. The first system shows a melody in the upper staff, a bass line in the lower staff, and a middle staff with chords. The second system continues the melody and bass line, with the middle staff showing more complex chordal structures. The third system concludes the piece with a final cadence in all three staves.



EXAMPLE 28.

Couplets in Triple measure.



EXAMPLE 29.



Two *Sixteenth notes* are employed to represent the *Couplet*, in three-eighth measure. Thus :

EXAMPLE 30.

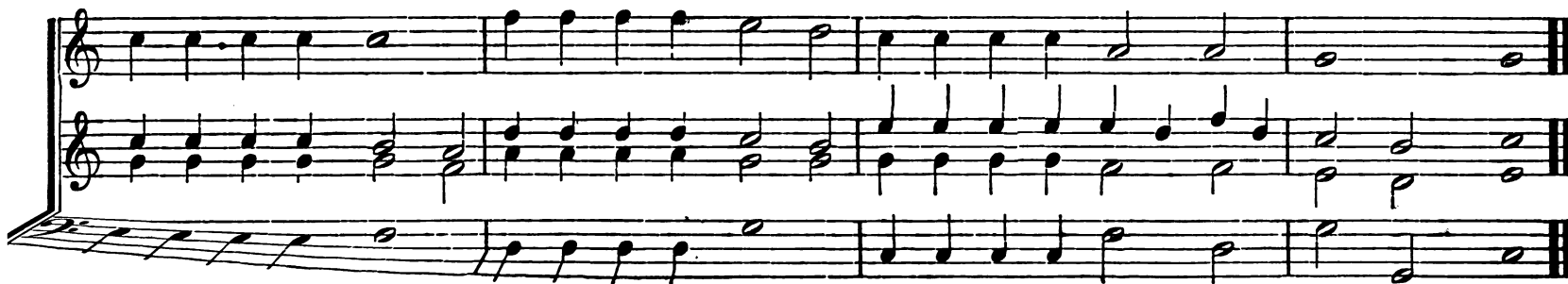


EXAMPLE 31.



Couplets in Four-part, Quadruple measure.

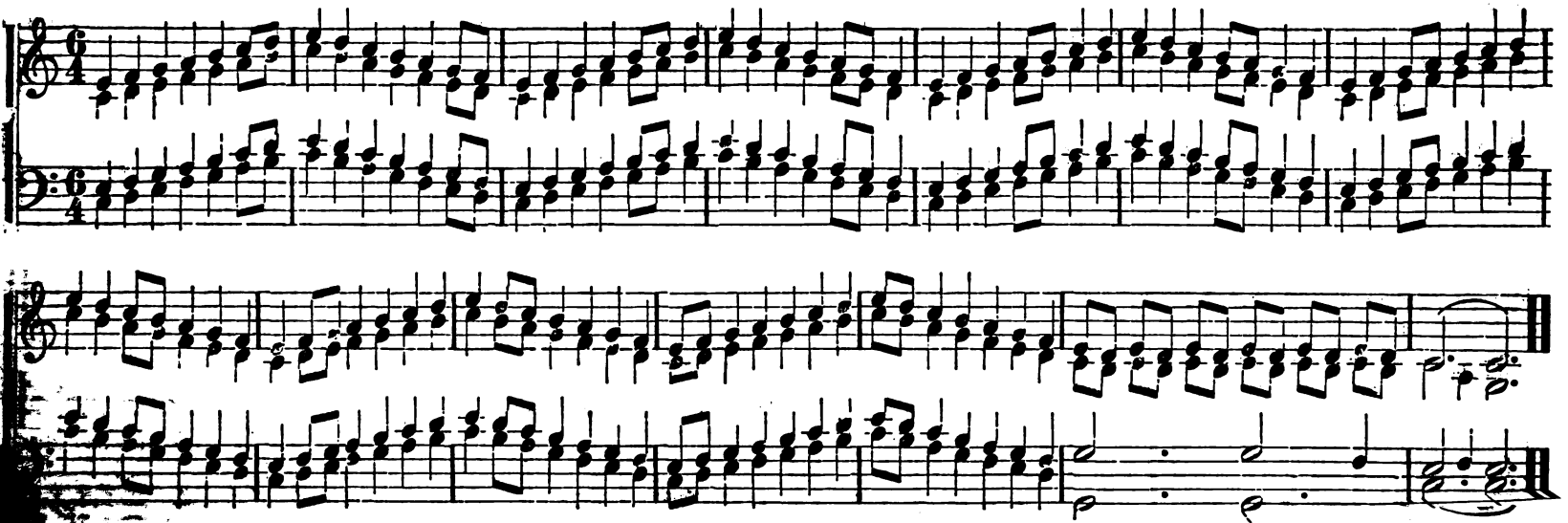
EXAMPLE 32.



EXAMPLE 33.



EXAMPLE 34.



Examples Nos. 34 and 35 should be sung in very slow time, making one beat to a count, till accuracy and ease are attained: then the class may sing them more quickly, making but two beats in a measure.

EXAMPLE 35.



A COUPLET is a group of two notes of equal length; a TRIPLET, a group of three; a QUARTOLET, a group of four; a QUINTOLET, of five; and a SEXTOLET, of six.

A TRIPLET is indicated by a figure *three* placed over or under the group, the value of the three notes of which, is reduced to that of two of the same denomination of note.

EXAMPLE 36.

TRIPLETS.

COUPLETS.

TRIPLETS.

COUPLETS.

EXAMPLE 37.

Example 37 consists of two systems of musical notation, each with three staves (treble, alto, and bass clefs). The first system is in 2/2 time and contains numerous triplets, indicated by a '3' and a vertical line above the notes. The second system is in 3/4 time and continues the rhythmic pattern with more triplets and some rests.

Triple measure is sometimes represented by *Nine-Eighths*, having three eighths or their value in other notes or rests to each count in the measure, thus:

EXAMPLE 38.

Nine-Eight measure.

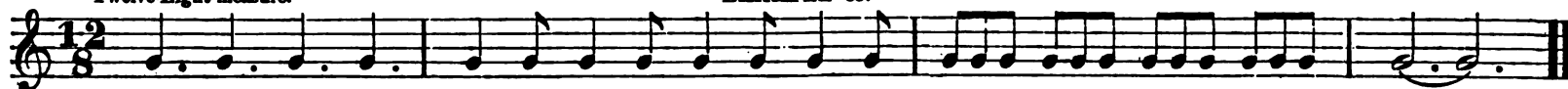
Example 38 shows a single staff in 9/8 time. The notation consists of a series of eighth notes and rests, illustrating the 'Nine-Eight measure'.

The Counts, Beats, and Accent are the same in Nine-Eight as in Triple measure, but the effect is that of a triplet to each count.

QUADRUPLER measure may be indicated by the Figures TWELVE-EIGHT, in which case, the Counts, Beats, and Accents are the same, while the effect is that of a triplet to each count.

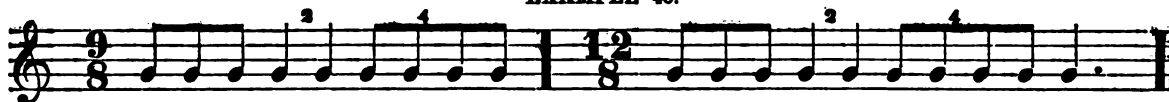
Twelve-Eight measure.

EXAMPLE 39.



The QUARTOLET is a group of four equal notes, whose value is reduced to that of three of the same denomination of notes. It is indicated by the figure *four* placed over or under the group.

EXAMPLE 40.



EXAMPLE 41.



CHAPTER III.

The Chromatic Scale.

The major seconds of the scale admit of intermediate, available tones. The notes representing these intermediate tones may be written on the degree with the higher or the lower of the two notes, between which, the major second occurs. The minor seconds are indivisible intervals.

The *Chromatic Scale* calls into requisition all the available tones between and inclusive of *One* and *Eight* of the major scale. A sharp, thus: \sharp is placed before a note whose pitch represents the next available tone above that which it would otherwise represent. A Flat, thus: \flat is placed before a note whose pitch represents the next available tone below that which it would otherwise represent.

The Chromatic Scale under the F Clef.

EXAMPLE 43.

[illegible]

NOTE.—A *Chromatic* interval is represented by two notes on the same degree, and a *Second* by two notes on adjoining degrees. The chromatic interval and the minor second may seem to be intervals of the same magnitude, but inasmuch as the notes forming the intervals sustain a different relation to each other, it is important to give to each interval a name appropriate to that relation.

EXAMPLE 44.

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music is written in a simple, folk-like style with a repeat sign at the end of the first line. The lyrics 'The Rose Tree' are written below the vocal line.

A NATURAL, thus : b restores the original pitch of a note before which it is placed.

EXAMPLE 45.

WESTON. L. M.

1. And is the Gos-pel peace and love? So let our con-ver-sa-tion be; The serpent blended with the dove, Wis-dom and meek sim-ple-i-ty.

2. O, how be-nev-o-lent and kind! How mild! how ready to for-give! Be this the temper of our mind, And his the rules by which we live.

The musical score for Example 45 consists of three staves. The top staff is a single melodic line in treble clef, 2/4 time. The middle staff is a harmonic accompaniment in treble clef, 2/4 time, featuring chords and moving lines. The bottom staff is a bass line in bass clef, 2/4 time, providing a steady accompaniment. The lyrics are written below the staves, with the first line of music corresponding to the first line of lyrics and the second line of music corresponding to the second line of lyrics.

EXAMPLE 46.

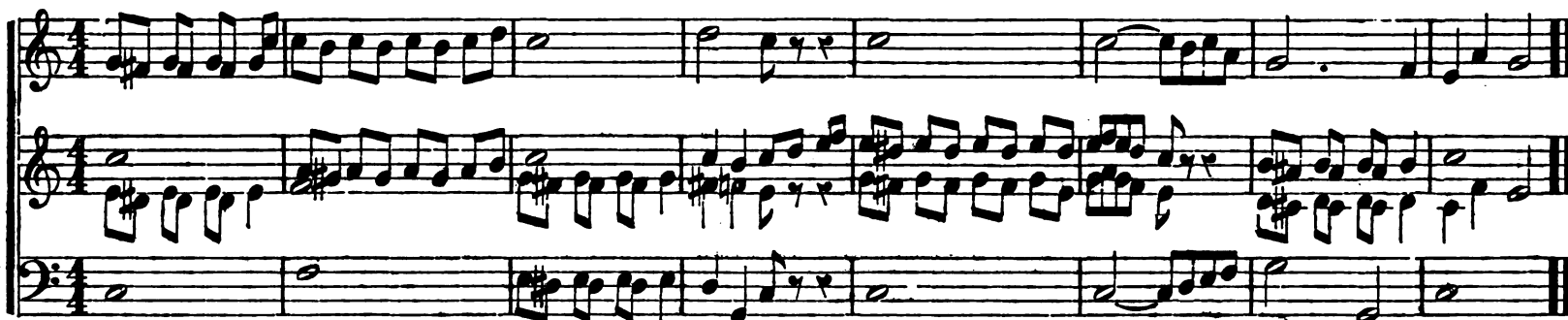
ALTON. L. M.

1. How sweet, how calm, this Sab-bath morn! How pure the air that breathes! How soft the sounds up-on it borne! How light its va-por wreathes!

2. Let each un-ho-ly pas-sion cease, Each e-vil thought be crushed, And eve-ry care that mars our peace In faith and love be hushed.

The musical score for Example 46 consists of three staves. The top staff is a single melodic line in treble clef, 2/4 time. The middle staff is a harmonic accompaniment in treble clef, 2/4 time, featuring chords and moving lines. The bottom staff is a bass line in bass clef, 2/4 time, providing a steady accompaniment. The lyrics are written below the staves, with the first line of music corresponding to the first line of lyrics and the second line of music corresponding to the second line of lyrics.

EXAMPLE 47.



A Sharp, Flat or Natural before a note extends its influence only through the measure, except when it is placed before the last note in the measure, and the first note in the next measure, is on the same degree with the note before which the sharp, flat, or natural is placed.

The MINOR SCALE is a classification of Eight tones, the order and names of whose seconds are as follows : From *One* to *two*, a Major second ; from *two* to *three*, a Minor, from *three* to *four*, Major, from *four* to *five*, Major, from *five* to *six*, Minor ; from *six* to *seven*, Augmented ; and from *seven* to *eight*, a Minor second. The intervals are the same between the same numerals, ascending and descending. To *one* and *eight*, the first and last tones of the Minor scale is applied the syllable *La*, from which the syllables succeed each other just as they do in the Major scale, save that the seventh of the Minor scale is called *Si*.

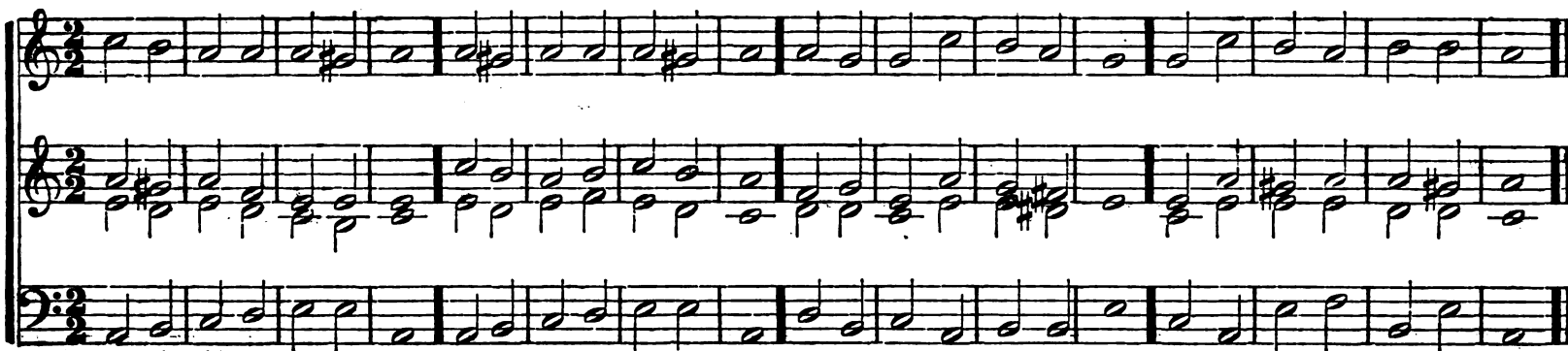
EXAMPLE 48.

The Minor scale ascending.

The Minor scale descending.

Numeral	Syllable
1,	La,
2,	Si,
3,	Do,
4,	Re,
5,	Mi,
6,	Fa,
7,	Si,
8,	La,
8,	La,
7,	Si,
6,	Fa,
5,	Mi,
4,	Re,
3,	Do,
2,	Si,
1.	La.

EXAMPLE 49.



EXAMPLE 50.



A tie, Thus: — over or under two or more notes implies that the accent must be given to the first of the several notes only, and that all of them should be sung connectedly.

EXAMPLE 51.



EXAMPLE 52.

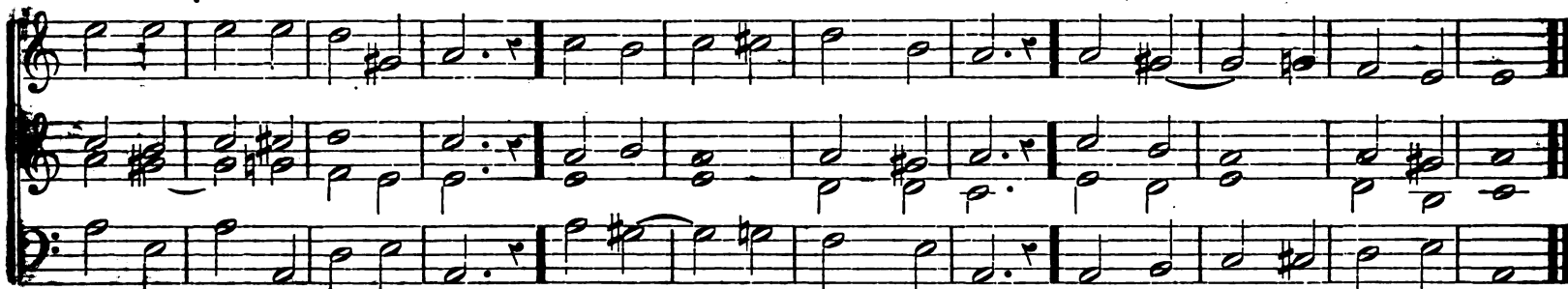


THE THEORY OF MUSICAL NOTATION.

33

NOTE. The last four examples may be dwelt on til the ear can appreciate the relation between the different tones and chords, and the learner must not lose sight of the importance of educating the hearing faculty, as well as that to producing tones.

EXAMPLE 53.



EXAMPLE 54.



EXAMPLE 55.



EXAMPLE 56.





SYNCOPE, is obtained by taking a tone in the middle of one count, and continuing it to the middle of the next. — See Example 56. Such tones must be strongly emphasized, and clearly defined.

Cres. **EXAMPLE 57.**

1. The black clouds roll a - sun - der, Re - treats the mut - t'ring thun - der. Now their fle - cy forms, be - tween

2. So pas - sion's storms was low'r - ing, But love was o - ver - pow'r - ing. Now an in - ward gush of peace,

Cres. *1st time.* *2d time.*

Pease the moon her sil - very sheen; And the sweet, chaste stars a - bove, Look down with eyes of love, love.

the rest - less dis - cord cease, Soft - est light of pure de - sira, Where flashed red pas - sion's fire, fire.

The dots after the first and before the second double bars, in Examples 57, imply that the music between should be sung twice. They are called a REPEAT. The second of two dots after a note or rest, adds one half of the value of the first dot to the note or rest.

EXAMPLE 58.

Double dotted whole note. Double dotted half note. Double dotted quarter note. Double dotted whole rest. Double dotted half rest. Double dotted quarter rest.



EXAMPLE 59.



The following words, when over or under notes, indicate the degree of force to be given to the tones; *Piano*, or *P.*, implies a soft tone; *Pianissimo*, or *PP.*, very soft; *Mezzo*, or *M.*, medium force; *Mezzo Piano*, or *M. P.*, moderately soft; *Mezzo Forte*, or *M. F.*, moderately loud; *Forte*, or *F.*, loud; *Fortissimo*, or *F. F.*, very loud. A gradual increase of tone by the word *Crescendo*, or *Cres.*, or the sign; < a gradual decrease by *Diminuendo*, or *Dim.*, or by the sign; > a gradual increase followed by a gradual decrease by the word *Swell*, or the sign. $\text{<}>$ The word *Forzando*, its abbreviation, *Fz.*, or the sign, thus: > indicates that the tone should be delivered with a sudden and forcible emphasis.

Allegretto.

THE PILGRIM'S SONG.

EXAMPLE 60.

1. O - ver the mountain wave, See where they come, Storm cloud and wintry wind Welcome them home, Yet when the sounding gale Howls to the sea,
 2. England hath sunny dales, Dearly they bloom; Sco - tia hath heather hills, Sweet their per-fume, Yet thro' the wil - der - ness, Cheerful we stray,
 3. Dim grew the forest path, Onward they trod; Firm beat their no - ble hearts, Trusting in God, Grey men and blooming maids, High rose their song,

Their song Na-tive, peals a-long, Deep-toned and free, Pilgrims and wan-der-ers, Hith-er they come, Where the free dare to be, This is our home.
 Na-tive land, Home far a-way, Pilgrims, &c.
 Hear it, clear and deep, Ev-er a-long, Pilgrims and wan-der-ers, Hith-er they come, Where the free dare to be, This is our home

CHAPTER IV.

The Transposition of the Scale.

The Key of the scale is the letter on which the first note of it is written. The syllable *Do*, is always applied to *One*, the key-note of the Major, and the syllable *La* to *One*, the key-note of the Minor Scale. When the first note of the major scale is written on any other letter than C, it is transposed into the key of that letter, and the individual tones of the scale are just as much higher or lower as the new key-note is above or below the letter C. The Numerals and Syllables change their places on the staff, but the letters remaining as fixed by the clef. The only change that takes place in the scale is that of pitch, the original order and kind of seconds is effected by the means of Sharps and Flats. The sign for the key-note, or SIGNATURE, is the number of sharps or flats necessary to effect the order of the seconds of the scale, reckoning from that key-note. It is written on the staff next to the clef.

EXAMPLE 61.

The Scale in the key of D.

2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1

Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do

The Sign, or *Signature* for the scale in the key of D, is the two sharps called into requisition, on F, and C, placed next to the clef on their respective letters, thus :

Under the Signature of Two Sharps.

EXAMPLE 62.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

Not only are the notes on the individual degree with the sharp in the signature effected, but every note higher or lower on any degree having the same literal name. The scale in the key of D, is a major second higher than when in the key of C.

EXAMPLE 63.

The Scale in the Key of E, wherein

F#, C#, G#, and D# are called into requisition.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

The scale in E, is two major seconds, that is, a major third higher than when in the key of C.

EXAMPLE 64.

The Scale in the key of F.

Under the Signature of One Flat.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

The Scale in the key of G.

EXAMPLE 65.

Under the Signature of One Sharp.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.

The Scale in the Key of A.

EXAMPLE 66.

Under the Signature of Three Sharps.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.

The Scale in the Key of B.

EXAMPLE 67.

Under the Signature of Five Sharps.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.

These Examples are intended to illustrate the principle involved in the transposition of the scale, and now a more practical prosecution of the subject, taking those keys in order that call into requisition the smallest number of flats and sharps.

EXAMPLE 68.

In the key of G, Signature One Sharp.



The Minor scale under the signature of one sharp begins on E, and D, the seventh of the scale is made sharp by an accidental, to produce the augmented second between Six and Seven, and the Minor second between Seven and Eight of the scale.

The Minor scale in the key of E, and the Major scale in the key of G, are used in common with each other under the same signature, the former is therefore said to be the relative Minor of the latter Major key.

EXAMPLE 69.

In the key of E Minor.

SOPRANO SOLO on the single part.

Tutti.

HARB SOLO

THE THEORY OF MUSICAL NOTATION

41

Musical score for Example 70, first system. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings. Labels above the staves indicate "TENOR SOLO.", "Tutti", and "Solo." for the first staff, and "Tutti" and "ALTO SOLO." for the second staff.

EXAMPLE 70.

Musical score for Example 70, second system. The score continues the notation from the first system across three staves (Treble, Alto, Bass). The notation is dense with many sixteenth and thirty-second notes, and it concludes with a double bar line.

THE THEORY OF MUSICAL NOTATION.

MARSEILLES HYMN.

1. Ye sons of Free-dom, wake to glo-ry, Hark! hark! what myr-lads bid you rise; Your chil-dren, wives, and grand-sires
 2. Oh glo-rious Free-dom, can man re-sign thee, Once hav-ing felt thy gen-rous flame? Can ty-rant's bolts and bars con-

hor-ry, Be-hold their tears, and hear their cries! Be-hold their tears and hear their cries! Shall hate-ful ty-rants, mis-chief
 fine thee, Or whips thy no-ble spi-rit tame, Or whips thy no-ble spi-rit tame; Too long our coun-try wept be-

breeding, With hire-ling host, a ruf-fian band, Af-fright and de-so-late the land, While peace and li-ber-ty lies bleed-ing;
 wail-ing, The blood stain'd sword our conquerors wield; But free-dom is our sword and shield, And all their arts are un-a-vail-ing.

THE THEORY OF MUSICAL NOTATION.
MARSEILLES HYMN. Concluded.

43

Coro.

To arms, to arms, ye brave, Th' a - veng - - - ing sword un - sheath. March on, march.

On, all hearts re - solved On vic On vic to - ry or death. March on, march

On, All hearts re - solved On vic On vic to - ry to or death. death.

3. O Liberty! can man resign thee?
Once having felt thy gen'rous flame,
Can dungeons, bolts, and bars confine thee,
Or whips thy noble spirit tame?
Too long the world has wept, bewailing
That falsehood's dagger tyrants wield;
But freedom is our sword and shield,
And all their arts are unavailing.
To arms, &c.

EXAMPLE 71.

The Major Key of F.



EXAMPLE 72.

The Minor Key of D.



THE WHIPPOWIL.

Allegretto.

1. The sun had sunk in the crim-son west, And earth in her twi - light robe was drest,

2. That voice to me from an An - gel seems, It brings to the mind my boy - hood dreams,

3. I love that voice, O, I love to hear, Its mu - sic so fills the night air clear,

Soft notes rose from the dis - tant hill, The night - ly song of the whip-po - wil,

As thoughts of min - gled sweet - ness thrill, I lis - ten to the soft whip-po - wil,

the heart's rude pas - - - sions still, The night - - - ly song of the whip-po - wil,

THE WHIPPOWIL. Concluded.

Softly.

The night - ly song, of the whip - po - wil, The night - ly song of the whip - po - wil, the whip - po - wil.

The whippowil, the whippowil, The nightly song of the whippowil, The whip - powil, the whip - po - wil, the night - ly song of the whip - po - wil.

The night - ly song of the whip - po - wil, The night - ly song of the whip - po - wil, the whip - po - wil.

Detailed description: This musical score is for a piece titled 'The Whippowil'. It is written for three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The music consists of a melody and a bass line. The lyrics are written below the staves, corresponding to the notes. The piece concludes with a double bar line.

EXAMPLE 73.

The Major Key of D.

Detailed description: This musical score is for Example 73. It is written for three staves. The first staff is in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The music consists of a melody and a bass line. The piece concludes with a double bar line.

The Minor Key of B.

EXAMPLE 74.




The word *Saccato*, or the sign, thus: *s* over a note implies it should be sung in a short, detached manner.

The Major Key of B.

EXAMPLE 75.



A *Hold*, thus:  implies that more time must be given to the tone or silence represented by the note or rest over which it is placed. As a general rule the value of the note or rest is double.

The small notes in the eighth measure of Example 75 should be sung slowly, and beating time suspended till the subject is resumed in the next measure.

EXAMPLE 76.

The Minor Key of G.



The musical score for Example 76, titled "The Minor Key of G.", is presented in two systems of three staves each. The key signature is one flat (F major/D minor), and the time signature is 2/4. The notation includes various note values, rests, and accidentals, with some notes marked with a "Hold" symbol (a curved line above the note). The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score is written in a standard musical notation style, with treble and bass clefs used for the staves.

GOOD NIGHT.

Andante.

1. Kind friends we meet a - gain, Too soon to part, May friendship bless this hour, and warm each

2. Then friends once more farewell, Time bids us part, Fond mem'-ry long shall dwell a - round each

Cres.

heart; Tones that we love to hear, Shall dwell up on the ear, As we in accents clear, Re - peat Good - night.

heart; May heaven its blessing send, And peace your paths attend, Un - til we meet a - gain, Fare - well, Good - night.

THE THEORY OF MUSIC

WELCOME MAY.

EXAMPLE 77.
Coro.

Moderato.

1. Welcome May the robins sing, On the bough or on the wing, Welcome, welcome May, And the vi-o-let from its cup, Sends its day
2. Now the fragrant earth revives, With a birth of bloom it thrives, All to welcome May, All around the leaves are green, Eve-ry day

3. Heart, fail not to join in the choir, Breathings of the spring inspire, To salute the May, With thy vocal grat-i-tude, Swell the bur-then

SOPRANO SOLO.

INST.

INST.

To the welcome May,
Wel-come, wel-come May,

To the gold-en day,
And the breezes say,

To the welcome May.
Wel-come, wel-come May.

Welcome, welcome

gold-en day,
say,

mult-ing lay,

THE THEORY OF MUSICAL NOTATION.

51

The Major Key of A.

EXAMPLE 78.

Cres. Cres. Cres.

The Minor Key of F#.

EXAMPLE 79.

Ritard.

WHERE ART THOU?

HENRY R. BISHOP.

Adagio.

Where, where, where art thou, beam of light? Where, where, where art thou, beam of light? Thou

Where, where, where art thou, beam of light? Where, where, where art thou, beam of light? Thou

beam of light? Hun-ters from the mos-sy rock, Saw ye the blue eyed fair? Hun-ters from the mos-sy rock,

beam of light? Hun-ters from the mos-sy rock, Saw ye the blue eyed fair? Hun-ters from the mos-sy rock,

Saw ye the blue-eyed fair? Are her steps on gras-sy Lu-mon near the bed of ro-ses? Are her steps on

Saw ye the blue-eyed fair? Are her steps on gras-sy Lu-mon near the bed of ro-ses? near

THE THEORY OF MUSICAL NOTATION.
WHERE ART THOU? Concluded.

53

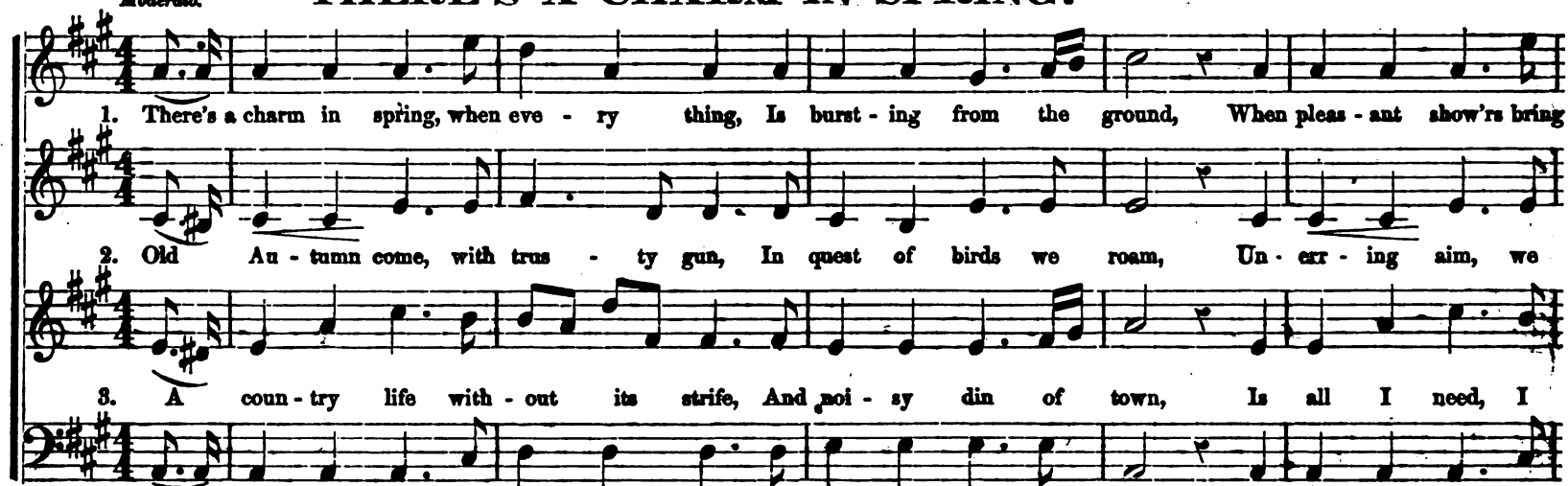
Ad lib. *Tempo.*

gras - sy Lau - mon near the bed of ros - es, Ah me, ah me, I be - hold her bow in the
the bed of ros - es, Ah me, ah me, I be - hold her bow in the
I be - . . .

Sfz *p*
hall, I her bow her in in the hall, Where art thou, Where art thou, beam of light, where art thou, beam of light,
hold her bow in the hall, Where art thou, beam of light, where art thou, beam of light,

Sfz *p* *Lento.*
Where art thou, Where art thou, beam of light, where art thou, beam of light, beam of light, beam of light.
art thou, beam of light, where art thou, beam of light, beam of light, *p* beam of light.

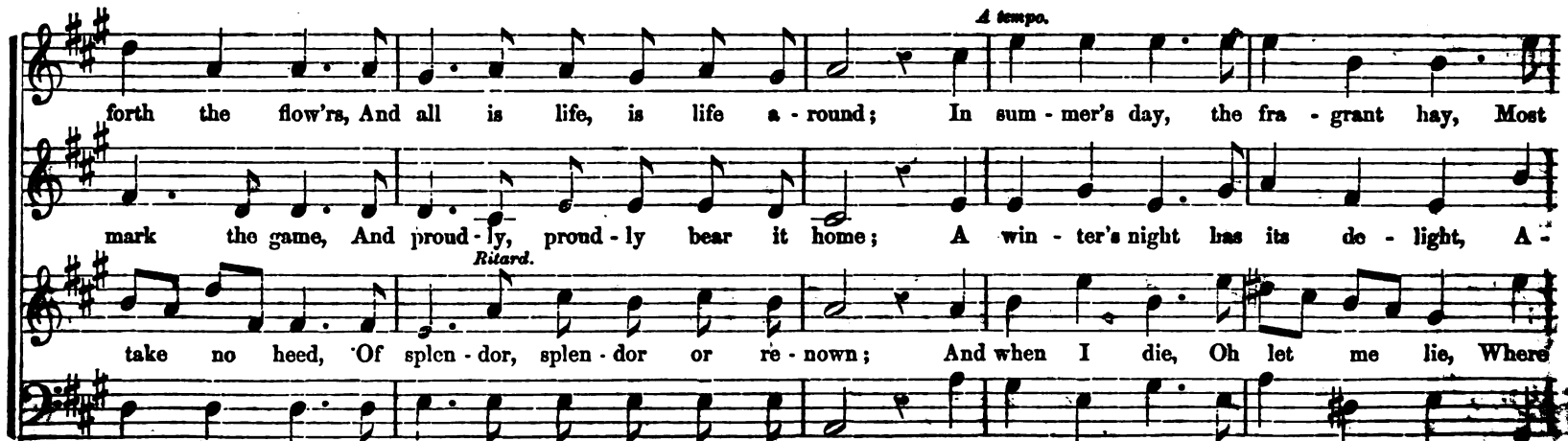
THERE'S A CHARM IN SPRING.

Moderato.


1. There's a charm in spring, when eve - ry thing, Is burst - ing from the ground, When pleas - ant show'rs bring

2. Old Au - tumn come, with trus - ty gun, In quest of birds we roam, Un - err - ing aim, we

3. A coun - try life with - out its strife, And noi - sy din of town, Is all I need, I

Al tempo.


forth the flow'rs, And all is life, is life a - round; In sum - mer's day, the fra - grant hay, Most

mark the game, And proud - ly, proud - ly bear it home; A win - ter's night has its de - light, A -

take no heed, Of splen - dor, splen - dor or re - nown; And when I die, Oh let me lie, Where

THERE'S A CHARM IN SPRING. Concluded.

sweet - - ly scents the breeze, And all is still, save murm'ring rill, Or sound of hum - ming bees, And

- round old sto - ries go, A win - ter's day, we're blithe and gay, De - fy - ing ice and snow, A

trees a - bove me wave, Let wild plants bloom, a - round my tomb, My qui - et coun - try grave, Let

Ritard. all is still, save murm'ring rill, Or sound of hum - ming bees, Or sound of hum - ming bees.....

Un poco Lento. winter's day we're blithe and gay, De - fy - ing ice and snow, De - fy - ing ice and snow.....

Let wild plants bloom, a - round my tomb, My qui - et coun - try grave, My qui - - et coun - try grave.....

The Major Key of E \flat .

EXAMPLE 80.

This musical score, Example 80, is in the key of E-flat major (three flats) and 3/4 time. It consists of three systems of staves, each with a piano (P), violin (V), and cello (C) part. The first system shows the initial rhythmic patterns. The second system includes a crescendo marking (*f Crea.*) and features more complex rhythmic figures and slurs. The third system includes a decrescendo marking (*Dim.*) and a tempo change marking (*Tempo.*), indicating a shift in the music's character. The score concludes with a double bar line.

EXAMPLE 81.

GALLANT AND GAILY.

Scherzando.

Gallant and gai - ly on the waves rid - ing, Spirits of O - cean come at my call, Gallant and gai - ly on the waves rid - ing,

Gallant and gai - ly on the waves rid - ing, Spirits of O - cean come at my call, Gallant and gai - ly on the waves rid - ing,

*Fine.**Ritard.*

Spirits of O - cean come at my call. 1. Nightly and dai - ly, Thro' the deep glid - ing, Swift as in mo - tion ye cir - cle this ball.

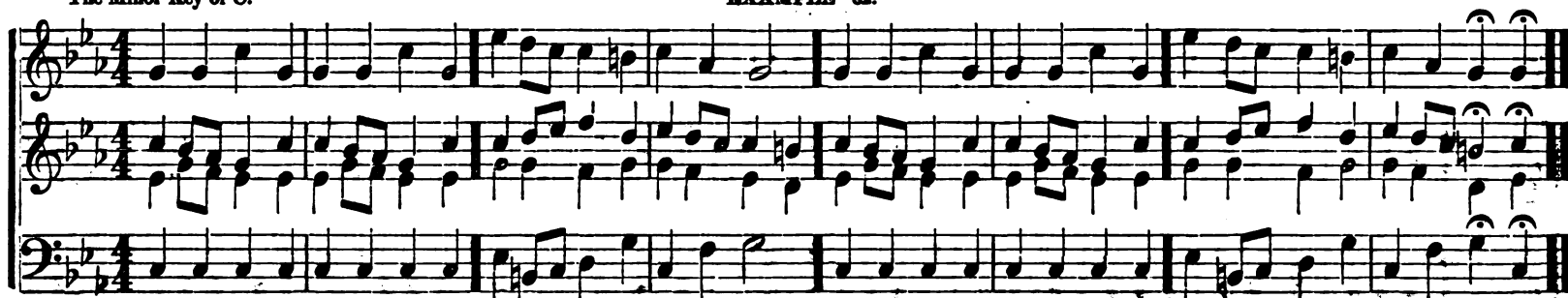
2. Warble a cho - rus Passing be - fore us, Skimming the green where the moonbeams sleep.

Spirits of O - cean come at my call. 3. Hollow shells sound - ing, Echoes re - bound - ing, Charms into pleas - ure the turbulent deep.

P.C.

The Minor Key of C.

EXAMPLE 82.

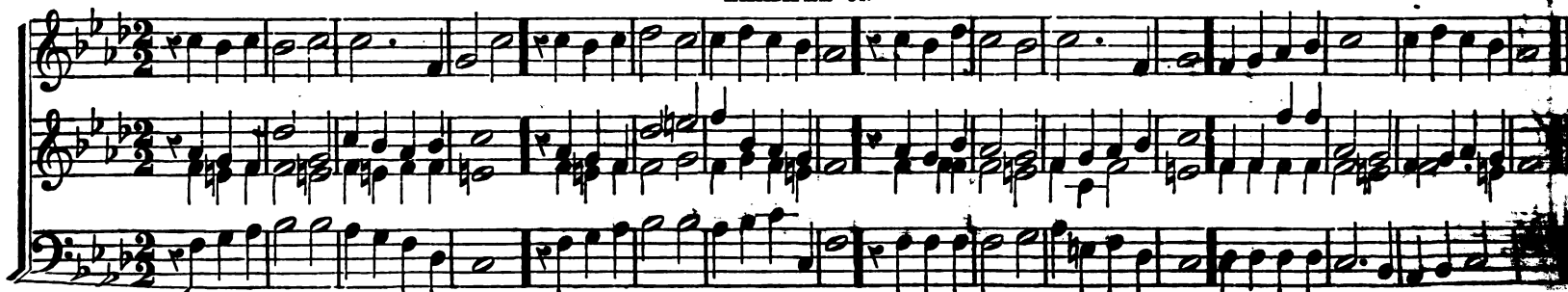


EXAMPLE 83.

The Major Key of A \flat .*Fine.*

The words Da Capo, or the letters D.C. indicates that the piece is to be repeated from the beginning to the word FINE.

EXAMPLE 84.



THE THEORY OF MUSICAL NOTATION.

59

HERE IN COOL GROT.

EARL OF MORNINGTON.

Lento *Vivace*

Here in cool grot, and mos-sy cell, We ru-ral Fays and Fairies, We ru-ral Fays and Fairies dwell,

Here in cool grot and mos-sy cell, We ru-ral Fays and Fairies, we ru-ral Fays, We ru-ral Fays and Fairies dwell,

Here in cool grot and mos-sy cell, We ru-ral Fays and Fairies, We ru-ral Fays and Fairies dwell,

Tho' rare-ly seen by mor-tal eye, When the pale moon as-cend-ing high, Darts thro' yon limes her

The rare-ly seen by mor-tal eye, When the pale moon as-cend-ing high, Darts, darts thro' yon limes her

The rare-ly seen by mor-tal eye, When the pale moon as-cend-ing high, Darts thro' yon limes, her

THE THEORY OF MUSICAL NOTATION.

HERE IN COOL GROT. Continued.

quiv'ring, quiv'ring beams, We frisk it, frisk it, frisk it, frisk it near those crys - tal streams, frisk it, frisk it,

quiv'ring, quiv'ring beams, We frisk it, frisk it, frisk it, frisk it, frisk it near those crys - tal streams, frisk it, frisk it, frisk it,

quiv'ring, quiv'ring beams, We frisk it, frisk it, frisk it, frisk it near those crys - tal streams, frisk it,

The first system consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The music is in 2/4 time and features a melody with eighth and sixteenth notes, often beamed together. The lyrics are written below each staff.

frisk it near those crys - tal streams. Her beams, re - flect - ed from the waves, Af - ford the light our re - vels

frisk it, frisk it near those crys - tal streams. *f* *p* *f*

frisk it, frisk it near those crys - tal streams. Her beams, re - flect - ed from the wave, light our revels

The second system also consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The music continues with similar notation to the first system. Dynamics *f* (forte), *p* (piano), and *f* (forte) are marked above the third staff. The lyrics are written below each staff.

THE THEORY OF MUSICAL NOTATION.
HERE IN COOL GROT. Continued.

61

crave, The turf with dai - sies bor - der'd o'er, Ex - ceeds we wot the Pa - - - rian,

p *Cres.* *Cres.* Ex - ceeds we wot the Pa - - - rian

crave, The turf with dai - sies bor - der'd o'er, Ex - ceeds we wot the Pa - - - rian

This system consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves. The first staff ends with a long note on 'Pa'. The second staff begins with a piano (*p*) dynamic and a crescendo (*Cres.*) marking. The third staff continues the melody with another crescendo (*Cres.*) marking. The fourth staff is the bass line.

floor, Nor yet for art - ful strains, we call, we call, we call, we

Cres. *Cres.* *Cres.*

floor, Nor yet for art - ful strains, Nor yet for art - ful strains, we call, we call, we

Cres.

Nor yet for art - ful strains we call, for art - ful strains we call, we call, we

This system consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music continues from the previous system. The lyrics are written below the staves. The first staff ends with a long note on 'floor'. The second staff begins with a crescendo (*Cres.*) marking. The third staff continues the melody with another crescendo (*Cres.*) marking. The fourth staff is the bass line.

THE THEORY OF MUSICAL NOTATION.
HERE IN COOL GROT. Concluded.

The musical score is written for four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the last two lines. The lyrics are: 'call, But list-en, list-en, list-en, list-en to the wa-ter-fall, list-en, list-en, list-en, list-en To the wa-ter-fall.' The piano part features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The score concludes with a double bar line and repeat dots.

call, But list-en, list-en, list-en, list-en to the wa-ter-fall,

p call, But list-en, list-en, list-en, list-en to the wa-ter-fall,

fall, list-en, list-en, list-en, list-en To the wa-ter-fall.

fall, list-en, list-en, list-en, list-en To the wa-ter-fall. *Ritard a poco.*

SLEIGHING SONG.

Allegro ma non troppo.

1. O, swift we go o'er the flee-cy snow, When moon-beams spar-kle round, When hoofs keep time to mu-sic's chime, As

2. On win-ter's night when our hearts are light, And breath is on the wind; We loose the rein and sweep the plain, And

3. With laugh and song, we will glide a-long, A-cross the flee-cy snow; With friends be-side, how swift we'll ride, The

4. The rag-ing sea has its joy for me, When gale and tem-pest roar; Give me the speed of foam-ing stead, I'll

Fine.

mer-ri-ly on we bound. As mer-ri-ly on, as mer-ri-ly on, As mer-ri-ly on we bound.....

Cres. *Ritard.*

leave all our cares be-hind.
beau-ti-ful track be-low.

As mer-ri-ly on, as mer-ri-ly on, As mer-ri-ly on we bound.....

D.C.

THE THEORY OF MUSICAL NOTATION.
HUNTING SONG.

Allegro.

1. The lark his flight is wing-ing, And gai-ly now he's sing-ing A wel-come to the day. The deer is free-ly

2. The wild deer is not sleep-ing, But gal-lant-ly he's sweep-ing O'er hill and dale a-far, The hounds to-geth-er

bound-ing, Hark! hark! the horn is sound-ing, To horse! to horse! a-way! Hark! hear the huntsman's call, To horse! to horse! a-

ral-ly, And com-rades quick-ly sal-ly—The sig-nal sound, Hur-rah! Hark! hear the huntsman's call, To horse! to horse! a-

Ritard. way!... Haste, com-rades, one and all, Brave sport we'll have to-day! Haste, comrades, one and all, Brave sport we'll have to-day.

way!... Haste, com-rades, one and all, Brave sport we'll have to-day! Haste comrades, one and all, Brave sport we'll have to-day.

A. An Italian preposition, meaning *to, in, with, according to, &c.*; as *a tempo*, in time, *a 4 m.*, for four voices.

ACCELERANDO. Hastening the time, moving faster and faster.

ACCIDENTAL, is a term applied to sharps, flats, and naturals, when they occur not as the signature (*see Signature*) of a piece of music, but only before some particular note or notes.

ACCOMPANIMENT (Italian, *Accompagnamento*); a term generally applied to the part performed by instruments in connection with another, or others performed by voices.

ACCOMPANIMENT AD LIBITUM, an accompaniment that may be used or omitted at pleasure, in contradistinction to *obligato*; an accompaniment that cannot be omitted.

ADAGIO. Slowly; used to denote a movement faster than *largo*, but slower than *lento*; *Adagio* movements should generally be performed in a gentle, calm manner.

ADANCISSIMO. The superlative of *Adagio*, very slow, soft, and subdued.

AD LIBITUM. Nearly synonymous with the above.

AD LIBITUM, or AD LIB. At pleasure, according to one's choice, used with reference to the time of a movement.

AFFETUOSO. With deep feeling and emotion.

ALLEGRO. Indicates a hurried, disturbed manner of performance.

AL, ALL, ALLA, ALLE, ALLO; Different forms of the Italian preposition *A*, combined with the definite article *il, lo, la, &c.* They are generally used, or *ACCORDING TO*, as *Alla Turca*, in the Turkish style, *Alla Capella*, in the church style.

ALLEGRO. Quickly; it is also generally indicative of a degree of joyfulness, cheerfulness, animation. The superlative, *Allegroissimo*, has those characteristics should be combined with a lively, vivacious, and joyous movement. The *Allegro* is very often combined with other terms, as *Allegro Con Brio*, and *Allegro Con Spirito*, and spirit; *Allegro Vivace*, with great animation; *Allegro Ma Non Troppo*, very quick; *Allegro Ma Andante*, a moderate, gliding man-

ner; *Allegro ma non troppo*, and *Allegro ma non presto*, quite fast, but not hurried.

ALL' OTTAVA. On the octave. When written over notes it means that they should be played or sung an octave higher than written, and when under notes, that they should be performed an octave lower.

ALL' SEGNO. To the sign; this directs the performer to return to the sign (*S*; or *§*;) and repeat from that.

AMBROSIAN CHANT. A peculiar kind of chant, so named from its inventor St. Ambrose, Bishop of Milan, who lived A. D. 340—395.

ANDANTE. This term refers not only to a moderate, measured movement, but includes the mode of delivery. Alone, it indicates a gentle, calm, peaceful expression, and a movement neither so fast as *Allegro*, or as slow as *Adagio*, but one midway between them. It is very often combined with other words, as *Andante Affettuoso*, (*see Affettuoso*.) *Andante Divoto*, with great religious feeling, with penitential and reverential emotion; *Andante Cantabile*, is a smoothly, flowing, melodious manner.

ANDANTINO, the diminutive of *Andante*. It is yet a disputed point whether the word denotes a quicker or slower movement than *Andante*, and it is used by composers in both senses; in this book, it indicates always a quicker movement than *Andante*, but with the same style of delivery.

ANIMATO, or CON ANIMA, indicates a bold, vigorous manner of performance.

ANTHEM. A sacred composition, for any number of voices, the words of which are most frequently taken from the Psalms. There are several kinds of anthems, such as the *verse anthem* for solo voices, the *solo anthem* for one voice only, and the *full anthem* for voices and instruments together; this term is derived from the Greek word *Anthemna*, which meant a kind of common dance, to which they at the same time sung.

ANTIPHONAL. Music performed responsively, one part being sung by a solo or semi chorus, and answered in the same manner.

A PIACERE. See *ad libitum*.

APPASSIONATO, or CON PASSIONE. In a

highly impassioned manner, indicative of much more fervid emotion than *Affettuoso*.

APPOGIATURA. Commonly applied to an ornamental fore-note which forms no part of the harmony, and is usually written in a small form, thus:

ARDITO. With spirit and energy.

ARIOSO. In a light, airy, gay manner.

ASSAI. An Italian adverb, meaning *very* in a high degree. It occurs connected with and qualifying very many musical terms, as *piano assai*, very soft; *presto assai*, very quick.

ADAGIO ASSAI. Very slow and subdued.

A TEMPO. In time, used when the regular beat has been interrupted by an *ad lib*; or *ritard*, (*see ritard*.) to indicate that the regular movement should be resumed.

A TEMPO GIUSTO. In very strict and steady time.

A TEMPO ORDINARIO. Synonymous with *Mod-rato*, which see

A DUE, for two voices; **A TRE**, for three voices; **A QUATTRO**, for four voices, &c.

ATTACCA. A term used at the end of a movement, to show that the next movement should be immediately commenced, without stopping at all between the two.

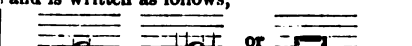
BALLAD. A little lyric story, or a few simple reflections, expressed in a few verses, each of which is sung to the same tune.

BARITONO or BARYTONE. That kind of voice which lays midway between Bass and Tenor.

BASSO, or BASS. The name of the lowest part in harmony.

BENE PLACITO. Indicates that the performer is at liberty to embellish and ornament the text at pleasure.

BREVE. Means a note, formerly used, but now almost obsolete. It literally means *short*, and was used in contradistinction to another note called *Longa*. The *Breve* is twice as long as the note now called a whole note, and is written as follows,



ALLA BREVE measure is that measure whose parts consist of *breves*; it is now wholly

disused. The expression **ALLA BREVE** is also sometimes used, and denotes a pretty rapid movement, nearly synonymous with *A Capella*.

BRIO. Spirit, vivacity, animation.

BUFFO. An Italian adjective, meaning Comic, sportive, facetious, &c.

CADENZA, or CADENCE. Sometimes means an ornamental passage occasionally introduced by performers at the end of a piece of music; again it is used as synonymous with the word *trill*, particularly by the French; but the more proper and technical meaning, is, every harmonic progression where after a dominant seventh, or also the harmony of the subdominant follows the tonic harmony. In the first case it is called the *authentic*, and in the second, the *plagal cadence*.

CALANDO. Gradually becoming softer and slower.

CANTABILE. Designates a moderate movement, and a simple, unaffected style of performance.

CANTATA. A kind of composition invented by Barbara Strozzi, a Venetian lady in the seventeenth century. It generally consists of two or even three melodies, interspersed with recitative.

CANTATRICE. A female vocalist.

CANTO. Literally a song used as synonymous with *melody*.

CANTO FIRMO. A kind of composition where all the notes are of the same length, and the melody very simple.

CAPELLA. The phrase *Alla Cappella* was formerly used to signify a vocal performance without the aid of instruments; but now has reference to the movement, and indicates a considerable degree of rapidity.

CAPRICCIO. A term applied to every species of composition, written rather according to the whim of the composer, than the strict laws of unity of effect.

CAPRICE. Same as above. A *CAPRICE*. Synonymous with *ad lib*, which see.

CAVATINA. A word used to designate a song consisting of a single movement, sometimes inserted in, or affixed to a *recitative*.

CHANT. A very simple harmonized melody, to which are sung portions of the Scriptures.

though not in measure. There are several kinds of chants; as the *Plain Chant*, a simple unharmonized melody; the Ambrosian chant, the Gregorian chant, &c.

CHÉ. An Italian word, sometimes used to signify *than*, as *più che lento*, more than slow, that is, slower than *lento*, &c.

CHOIR. This word has various significations, as follows. 1. The enclosed portion of a Cathedral, appropriated to the celebration of Divine Worship. 2. That part of the church appropriated to the singers, and lastly, the more general use of the word, any collection of singers.

CHORAL. A word derived from the Greek *Choros*, meaning originally a dance, afterwards a dance accompanied by singing, and finally a company of singers alone. *Choral*, as an adjective, means that which relates to a choir, as a choral hymn; as a substantive, it is used to designate a species of music, of a peculiarly grave and solemn character, generally moving in notes of equal length. The phrase *Choral music* refers to music written in choral style, which should always be performed in a slow and dignified manner, without however drawing the words, or dragging the time; this term also means music in parts, in distinction from *solo* or *verse* music.

CHORD. A term applied to any simultaneous combination of tones whatever.

CHORUS. From the Greek *Choros*. (see choral) This word means 1st, a collection of singers, and 2nd, music written in several parts, each one of which is to be sung by a number of voices; the word is also used to distinguish such a piece of music from a solo, duet, trio or quartet. *Semichorus* means a small chorus.

CHROMATIC. Is the name of an interval represented on one and the same degree of the staff by the means of either a flat, sharp or natural.

CODA. Literally a tail. When a piece of music consists of several portions which are to be repeated, and is not of itself brought to a satisfactory close, it is usual to append a distinct portion, called the *Coda*, which serves to finish the piece in a complete manner.

COL, COLL, COLLA. The Italian preposition *con*, (with,) combined with the definite article, meaning *with the*; as *Col arco*, with the bow; *Colla voce*, with the voice.

COME. As; *come prima*, as at first; *come sopra*, as above.

COMODO, or COMMODO. Used to indicate that a piece of music should be performed in a convenient grade of time.

CON, CO, COLLO. (See *Col, Coll, &c.*) Means *with*, *with the*, used in a great variety of connections, as *con fuoco*, with vehemence; *col basso*, with the bass; *con gli strumenti*, with the instruments, &c.

CONCENTO. Union of voices and instruments.

CONDUCTOR. A term applied to one who has the general superintendence of a performance.

CORO. The Italian word for *chorus*.

COUNTERPOINT. A word of very extensive signification, applied not only to several distinct classes of composition in two or more parts, but also to every possible variety of harmony; the most general meaning is *harmony*, in all its different forms.

CRESCENDO. Abbreviated *CRES. CR.* A gradual increasing strength of sound. The sign for *crescendo* is —

DA, DA', DAL, DALLA, DALLE, DALLO. Da is an Italian preposition meaning *from*, or *of*; combined with the definite article as above, it means *from the*, or *of the*; as *Da Capo*, from the beginning; *dal segno*, from the sign.

DA CAPO; From the beginning. A term used at the end of a piece of music, to direct the performer to commence the piece again, and go to the point marked *FINE, end*. This phrase is frequently abbreviated thus, *D. C.*

DECANI, a term used to distinguish the vocal priests of a Cathedral from the lay choristers, who are called *Cantoris*.

DECLAMANDO. In a speaking, rather than merely singing style.

DECRESCENDO. Synonymous with *Diminuendo*, which see.

DELICATO, DELICATEMENTE, CON DELICATEZZA; these all indicate a tasteful and delicate mode of performance.

DESCANT, or DISCANT. A musical composition in parts.

DIMINUENDO, implies a gradual diminution in the strength of the tones. See *Elements*.

DI MOLTO. An Italian phrase, meaning *very, much*; as *affettuoso di molto*, with great feeling; *allegro di molto*, exceedingly quick and energetic.

DIRGE. A musical composition for funeral occasions.

DISCORD, DISSONANCE; a combination of tones, which being heard disconnectedly, sound disagreeably.

DIVOTO. Devoutly, expressive of religious emotion.

DOLCE. With a soft, delicate expression; the superlative *dolcissimo*, is frequently found synonymous with *dolce*, are the less used words *dolcemente* and *dolcezza*.

DOLENTE, DOLOROSO, CON DUOLO, CON DOLORE; with an expression of pain and distress.

D. S., the abbreviation of *dal segno*, which see.

DUETTO, or DUETT. A piece of music for two voices, whether with or without accompaniment.

DYNAMICS. From the Greek *Dunamis*. This word is used to a limited extent as applied to force; but from its derivation more properly means the Theory of Power, the moving principle.—The use of the term as applied to force, had its origin either in the want of knowledge of the real meaning of the word, or of a clear sense of the idea to be conveyed.

E, before a vowel ED. An Italian conjunction meaning *and*.

ELEGANTE, ELEGANTAMENTE, CON ELEGANZA. With grace.

ELEGY, (Italian ELEGIA.) A vocal composition of a plaintive or mournful character.

ENCORE. A French adverb, meaning *again*. This has been for a long time used at musical performance, in calling for a repetition of a peculiarly striking or pleasing performance.

ENERGICO. With vigor; with energy.

EXPRESSIVO, or CON ESPRESSIONE—With expression; paying great attention to the dynamic and other signs which may occur.

EXPRESSION; such a performance as gives to music some designed, specific character, and makes it the powerfully expressive language of the soul. The dynamic signs, the *ritard*, and various Italian adjectives are collectively termed *marks of expression*.

FANTASIA. Synonymous, or nearly so with *Capriccio*, which see.

FEROCE. This word denotes a *wild, fierce*, mode of performance.

FIERAMENTE; Boldly, full of vigor and energy.

FINALE; The close of a piece; as the *finale* of a symphony, or of an oratorio.

FINE; The end. A word generally used in the case of a *da capo* or *dal segno*, to indicate clearly where the piece closes.

FLEBILE. Mournfully, synonymous with *Lagrimoso*.

FORTE. Loud; **FORTISSIMO,** superlative, *very loud*, abbreviated *f*, and *ff*.

FORZA. Force, power. *Con tutta la forza*, as loud as possible.

FORZANDO or RINFORZANDO, FORZATO or RINFORZATO. A very sudden increase of force, abbreviated *fr*, *rit*, or *>*.

FUGGE, Italian FUGOA. A particular species of musical composition, where one part leads off, and seems to fly (hence its name) from the others, which pursue at certain distances, and according to certain rules.

FURIOSO, CON FUOCO, FURIBONDO, with great energy and fury.

GIOCHEVOLE, GIOCHEVOLMENTE, GIOCOSAMENTE, GIOCOLOAMENTE, GIOCOBO GIUCANTE, GIUCHEVOLE; all mean *lightly, sportively, gaily*.

GIUSTO; Just, exact. A term used by composers in cases where they consider a steady and even performance especially important; also after a *tempo rubato*, which see.

GLEE. A species of composition in three or more parts, almost exclusively confined to England.

GLISSANDO. A gliding from one note to the next.

GLOIFICATION. Vocal adoration and praise of the Supreme Being.

GRANDIOSO. In an elevated style.

GRAVE. This word when prefixed to a piece of music, indicates a very slow movement, with a peculiarly solemn and dignified method of performance.

GRAZIOSO, CON GRAZIA. Gracefully, elegantly.

H. The letter used by the Germans to denote our B natural; with them B is always understood to be B♭.

HARMONY. Any simultaneous combination of tones, whether a single chord, or a succession of chords; also used to denote the knowledge of the laws which regulate the succession of chords.

HYMN. This word originally meant any poem or song, but the use of the word has long been confined to short lyric poems for sacred purposes.

IMPETUOSO, CON IMPETO; *boisterously, massively.*

INNOCENTE, INNOCENTAMENTE; this word indicates a simple, artless style of performance.

INTERLUDE. Any short intermediate instrumental performance.

INTERVAL. Is the name of a difference of pitch existing between two tones.

LAGRIMOSO, LAGRIMANDO; indicates a sad, melancholy style.

LAMENTABILE, LAMENTOSO; nearly synonymous with the above.

LAMENTAVOLE; *plaintive, complaining.*

LANGUENDO, LANGUENTE, LANGUEMENTE; *languishing, pining.*

LARGO. This word designates the slowest grade of time; the diminutive, *larghetto*, indicates a movement between *adagio* and *largo*.

LEGATO; Very closely connected, joined together; superlative *legatissimo*.

LEGERO, LEGGERAMENTE; lightly, with elasticity.

LEGERO, or LO STESSO. The same, as *fiat tempo*, the same movement.

LENGUENDO. This word denotes a slow movement, combined with a mournful, gloomy expression.

LENGUENDO, LUSINGHIERO; in a flattering, seducing manner.

LENGUENDO. A term applied to poetry intended to be sung.

LENGUENDO. Italian word meaning *but*, as *Allegretto, but not too quick*.

LENGUENDO. With dignity, with gravity; this is the phrase *Con Maesta*.

LENGUENDO. This word denotes a very slow movement to the extreme degree of slowness.

LENGUENDO. synonymous with this are *molto, molto, perdendosi, and*

MARCATO. In a distinct, prominent manner.

MASS. (Latin *missa*, Italian *missa*, German *messe*.) The service of celebrating the Lord's Supper in the Catholic Church; used also to denote the appropriate music for such an occasion.

MELODY. A regular and agreeable succession of tones, conveying some impression to the mind, either of joy or grief, agitation or calmness, &c., &c.

MENO. An Italian adverb, meaning *less*; it is used to qualify many of the adjectives, thus *meno allegro*, less quick, *meno forte*, less loud, *meno vivace*, with less energy.

MEZZO. Feminine *mezza*, moderately: thus *mezzo forte*, moderately loud, *mezzo piano*, moderately soft, abbreviated *mf*; *mp*.

MEZZA DI VOCE. A phrase, literally signifying the middle of the voice, used to express a medium degree of force.

MODERATO. Is used as a designation of the movement, and is thus often combined with other words, as *Allegro Moderato*; moderately fast.

MODULATION. A change of key in a piece of music.

MOLTO. Very much; synonymous with *assai*, as *molto vivace*, very lively.

MOSSO. An Italian word, meaning *motion*. It is used to denote a quickened grade of time, when it is combined with the adverb *piu*, thus *piu mosso*, quicker.

MOTETT. A sacred composition in parts; the words generally taken from the Scriptures.

MOTO. Usually denotes an increase of movement, as *Andante con moto*, in the same style as *Andante*, but a little faster; *Con piu moto*, faster.

MOVEMENT. Musical progression in general.

NEL, NELLA, NELLO. Compounds of the Italian definite article and the preposition *in*, meaning *in the*; as *Nello stesso tempo*, in the same time.

NON. This is both a Latin and Italian adverb, meaning *not*, as *non troppo allegro*, not too fast.

O, OD, OSIA. Italian conjunction meaning *or*; as *Soprano od alto*, the Soprano or alto, *Ove osia clarinetto*, hautboy or clarinet.

OBLIGATO. A part indispensable to the intended effect of the piece.

ORATORIO. A Sacred Musical Drama, consisting of solos, duets, trios, quartets and choruses.

ORCHESTRA. Means 1st, the space appropriated to the choir and instrumental performers, and 2d, the band of instrumental musicians themselves.

ORDINARIO. In the usual manner. *Tempo Ordinario*, in a moderate degree of time.

OTTAVA ALT. An octave above. **OTTAVA BASSA.** An octave below.

OVERTURE. An introductory symphony to a musical drama.

P. The abbreviation of the word *piano*, soft.

PASTORALE. A peculiar movement in 6-8 measure.

PATETICO. Pathetic, expressive of sad emotions.

PER. A Latin and Italian preposition, meaning *by, through, for*; as *Sonata per il violino*, a Sonata for the violin; *della voce*, for the voice.

PERDENDOSI. Means literally *wasting away*; synonymous with *morendo*, *mancando*, &c.

PESANTE. Indicates that the notes are to be delivered in an emphatic, distinct manner.

PIACERE, and A PIACIMENTO. See *ad libitum*.

PIANO. Superlative *pianissimo*, abbreviated *P*, and *PP*, soft and very soft.

PIETOSO. Denotes a connected, slow and carefully accented mode of performance.

PITCH. Is that attribute of a tone by which its place as to high or low is defined.

PIU. An Italian adverb, signifying *more*. It is used in connection with other words, as *piu forte*, louder; *piu allegro*, quicker.

POCO. An Italian adjective, signifying *a little*; as *un poco piu allegro*, a little faster, *crescendo poco a poco*, increasing little by little, or very gradually.

POMPOSO. With majesty, and dignity.

PORTAMENTO DI VOCE. Literally means *a carrying of the voice*; technically denotes the melting of one tone into another, in an extremely close and connected manner.

POSSIBILE. Possible; as *fortissimo quanto possibile*, as loud as possible, *presto quanto possibile*, as fast as possible.

PREGHIERA. Italian for *a prayer*.

PRESTO. An Italian word, signifying the quickest time used in music.

PRIME. A Prime is indicated by two notes on the same degree of the staff. A prime is PERFECT when the pitch of the two notes is alike, and AUGMENTED when the pitch of the second note is above that of the first.

PRIMO. Feminine *PRIMA*; the first, or most important, as *Primo Violino*, *Prima Basso*, *Primo Volta*, the first time, &c.

QUARTETT; a composition in four parts, or for four voices.

QUASI; as if, nearly, like; as *Andante Quasi Allegretto*, &c.

QUINTETT; a piece of music in five parts, or for five voices.

RALLENTANDO, LENTANDO, or SLENTANDO; *retarding the time, gradually growing slower and slower*;—synonymous with *Ritardando*, *Ritenuto*, and *Tardando*.

RECITANDO, or RECITANTE; denotes a speaking, declamatory manner of performing vocal music.

RECITATIVO, or RECITATIVE; a species of vocal music, which differs very materially both in rhythm and melody from the singing style, and very nearly resembles declamation.

RELIGIOSO; in a devout serious style.

RHYTHM is that part of musical notation by which the accent of tones is indicated.

RISOLUTO; With firmness and energy.

RITARDANDO, or RITARD. See *Rallentando*.

RUBATO; literally *robbed*; used to designate an arbitrary disregard of the regular time.

SCENA; a term used to denote a portion of an opera or other dramatic performance, including generally a recitative and cavatina.

SCHERZANDO; in a playful, gay manner.

SEMPLECK. This word denotes that the music is to be performed in a perfectly simple manner, without any ornamental notes, or capricious dragging of the time, &c.

SECONDO. Is the name of an interval represented on two adjoining degrees of the staff.

SEMPRE; always, or continually,—as *sempre pianissimo*, very soft throughout.

to possibile, as loud as possible, *presto quanto possibile*, as fast as possible.

PREGHIERA. Italian for *a prayer*.

PRESTO. An Italian word, signifying the quickest time used in music.

PRIME. A Prime is indicated by two notes on the same degree of the staff. A prime is PERFECT when the pitch of the two notes is alike, and AUGMENTED when the pitch of the second note is above that of the first.

PRIMO. Feminine *PRIMA*; the first, or most important, as *Primo Violino*, *Prima Basso*, *Primo Volta*, the first time, &c.

QUARTETT; a composition in four parts, or for four voices.

QUASI; as if, nearly, like; as *Andante Quasi Allegretto*, &c.

QUINTETT; a piece of music in five parts, or for five voices.

RALLENTANDO, LENTANDO, or SLENTANDO; *retarding the time, gradually growing slower and slower*;—synonymous with *Ritardando*, *Ritenuto*, and *Tardando*.

RECITANDO, or RECITANTE; denotes a speaking, declamatory manner of performing vocal music.

RECITATIVO, or RECITATIVE; a species of vocal music, which differs very materially both in rhythm and melody from the singing style, and very nearly resembles declamation.

RELIGIOSO; in a devout serious style.

RHYTHM is that part of musical notation by which the accent of tones is indicated.

RISOLUTO; With firmness and energy.

RITARDANDO, or RITARD. See *Rallentando*.

RUBATO; literally *robbed*; used to designate an arbitrary disregard of the regular time.

SCENA; a term used to denote a portion of an opera or other dramatic performance, including generally a recitative and cavatina.

SCHERZANDO; in a playful, gay manner.

SEMPLECK. This word denotes that the music is to be performed in a perfectly simple manner, without any ornamental notes, or capricious dragging of the time, &c.

SECONDO. Is the name of an interval represented on two adjoining degrees of the staff.

SEMPRE; always, or continually,—as *sempre pianissimo*, very soft throughout.

SENZA. *Without* — as *senza organo*, without the organ.

SESTETTO, or SESTETT. A composition in six parts, or for six voices.

SICILIANO. A piece of music in 6-8 measure of a slow movement.

SIGNATURE. The sharps or flats placed immediately after the clef to determine the key—(See *Elements*.)

SINO. An Italian preposition, meaning as far as; as *sino al segno*, as far as the sign.

SMANIOSO, CON SMANIA. Expressing madness and phrensy.

SOAVE, SOAVEMENTE. Same as *Dolce*, which see.

SOLO; plural SOLI. An Italian adjective meaning *alone*: it is used to denote a composition for a single voice or instrument, with, or without accompaniment. When the word occurs in the middle of a chorus, it means that only one voice should sing the part.

SONATA. An instrumental composition consisting of several movements designed to display the powers of the instrument for which it is written.

SOPRA. An Italian preposition meaning *above, over, and beyond*, as *come sopra*, as above; *ottave sopra*; the octave above.

SOPRANO. A term applied to the highest part of composition, which generally comprises the melody.

SOSTENUTO. Indicates that the tones are to be performed in a sustained, continuous manner, being held out to their full value, and closely joined to each other.

SOTTO. Means *under, beneath*; as *sotto voce*, under voice or with a suppressed voice; *ottava sotto*, the octave below.

STACCATO. This term is used in music to denote a short, detached, distinct method of performance, exactly the opposite of *legato*, or sustained, connected style.

STREPITOSO, CON STREPITO. A bustling noisy style of performance.

STRINGENDO, STRETTO. Denotes an acceleration of time, and is nearly synonymous with *accelerando*.

SUBITO. In a quick, hasty manner, as *volti subito*, or *V. S.*, turn over quickly; *attacca subito*, commence immediately.

SUBJECT. This word, in music, means a musical idea, or form of melody.

SVEGLIATO. *Brist, lively, animated.*

SYMPHONY, (Italian, *Sinfonia*, French, *Symphonie*.) This word, which is of Greek origin, primarily meant a concordance of tones, any music in general, but of late years is used only with reference to compositions intended for instruments alone, without voices.

TACE, SI TACCIA, (Latin, *Tacet, Tucent*.) A phrase placed over any individual part of a composition, to supersede the necessity of rests when a prolonged silence is to be indicated.

TASTO. An Italian word meaning *the touch, and hence anything touched*, the key of a Piano-Forte or Organ. The phrase *Tasto Solo*, abbreviated *T. S.*, or simply the word *Tasto* denotes that in passages thus marked, the Bass only is to be played without any accompanying chords.

TEMPERAMENT. The systematic adjustment of the tuning of keyed instruments, with reference to the different relations of tones.

TEMPO. This Italian word is used merely to denote the movement, i. e., the quickness or slowness of the beat; a measured, symmetrical time.

TENERO, TENERAMENTE, CON TENEREZZA. *With delicacy and tenderness*; nearly synonymous with *Dolce*.

TENUTO. Synonymous with *Sostenuto*, which see.

TERZETTO. A vocal composition for three voices.

THEMA, (Italian and French *Tema*.) — Greek and Latin for *Subject*.

TIME. Pertains to the relative length of tones, it includes also the length of intervals of silence that may occur between tones.

THOROUGH BASS. The system of representing chords by figures, sometimes incorrectly used as synonymous with *harmony*.

TIMOROSO. Designates a style of performance that indicates a state of mind agitated by fear or hesitation.

TOSTO. An Italian adjective, meaning *quick, soon*; but in connection with *piu*, it means rather, as *Andante, piu tosto Allegretto, Andante*, or rather *Allegretto*.

TRANQUILLAMENTE, CON TRANQUILLITA. In a calm, composed manner.

TRE. Italian for *three*; as *a tre voci*, for three voices.

TREMOLO, TREMANDO, TREMULANDO. Italian words denoting a tremulous, wavy style of performance.

TRIO. An instrumental composition in three parts; this word is sometimes incorrectly applied to vocal compositions, (see *Terzetto*.)

TROPPO. An Italian adverb signifying *too much, excessive*; as *non troppo Presto* too fast.

TUTTI, Feminine TUTTE. Italianatives meaning *all*, in opposition to *a soli*; as *tutti bassi*, all the basses.

UN. *One, or a*; thus, *un poco piu a* a little faster.

VELOCE, CON VELOCITA. *With rapid velocity.*

VERSE. Synonymous with *soli*; voice on each part.

VESPER. The evening service of Catholic Church, consisting mainly of Chants, with the *magnificat*, and often sufficed by various anthems, motetts, &c.

VIBRATO. A sudden, violent, and method of striking a tone, nearly synonymous with *Forzando*.

VIGOROSO. *With energy, vigorous, risoluto.*

VIVACE, VIVO. Words used to indicate a high degree of animation and spirit performance.

VOCE. Italian for *voice*. *A mezzo* with a moderate degree of force. *V. petto*, the chest voice; *voce di testa*, the voice, called in males, the *falsetto*.

VOLTA. Means in addition to its significations, a time, as *prima volta*, the time; *seconda volta*, the second time.

VOLUNTARY. This word formerly used to designate any extemporaneous performance is now only employed with reference to certain pieces played before service, or on occasions, and selected at the will of the performer.

WALTZ. A German word, meaning a particular kind of dance, and 2d, a style of music of a peculiar style, written in 3-8 measure, and performed *Allegro*.

ZELOSO. *With earnestness, and anim-*

SONGS OF THE TEMPLE.

MAZZINGHI. L. M.

1. Lord, when thou didst ascend on high, Ten thousand an-gels fill'd the sky; Those heav'nly guards around thee wait, Like chariots, that at - tend thy state.

2. Not Sinai's mountain could ap - pear More glorious, when the Lord was there; While he pronounc'd his ho - ly law, And struck the chosen tribes with awe.

ANONSBURG. L. M. 8 lines.

Allegretto.

1. My God! all nature owns thy sway, Thou giv'st the night, and thou the day; When all thy loved cre - a - - tion wakes, When morning, rich in lus - tre breaks,

2. As o'er thy work the seasons roll, And soothe, with change of bliss the soul, O nev - er may their smil - ing train Pass o'er the human scene in vain.

And bathes in dew the opening flower, To thee we owe her fragrant hour: And when she pours her cho - ral song, Her mel - o - dies to thee be - long.

But oft, as on their charms we gaze, At-tune the wond'ring soul to praise, And be the joys that most we prize, The joys that from thy fa - vor rise.

WASHINGTON. L. M. 8 lines.

71

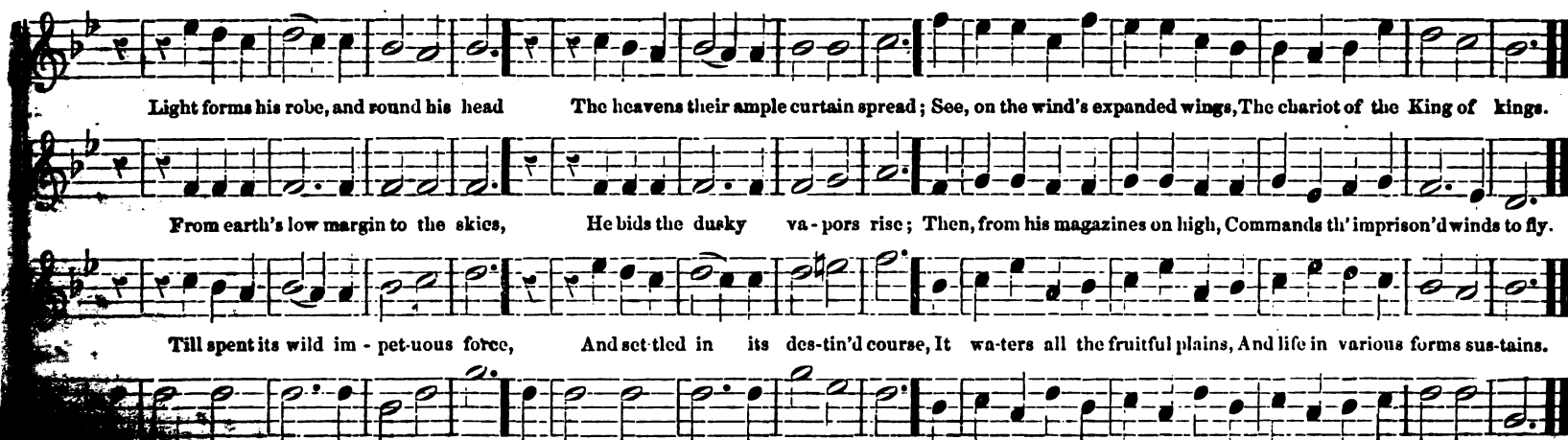
maestoso.



1. Awake my soul to hymns of praise,..... To God the song of tri-umph raise;..... Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

2. Around him, ranged in awful state,..... Dark silent storms at-ten-dant wait;..... And thunders ready to ful-fill The mandates of his sovereign will.

3. The lightning's pallid sheet ex-pands,..... And showers descend on furrow'd lands; Whilst down the mountain's channel'd side, The torrent rolls in swelling pride,



Light forms his robe, and round his head The heavens their ample curtain spread; See, on the wind's expanded wings, The chariot of the King of kings.

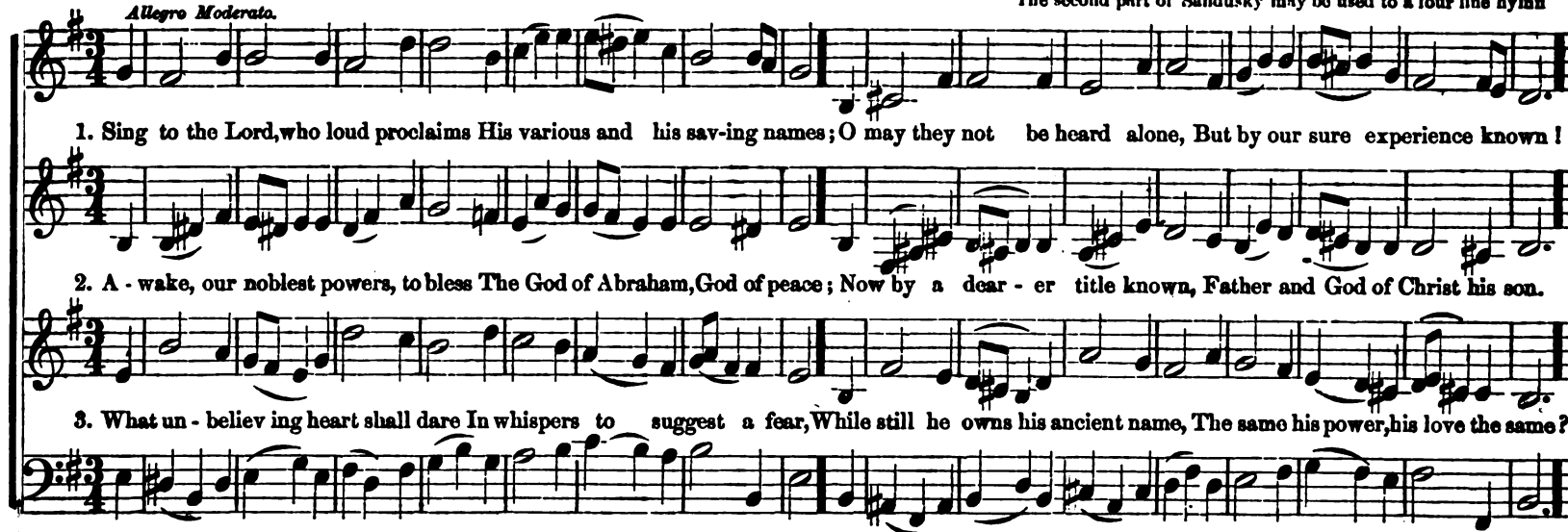
From earth's low margin to the skies, He bids the dusky va-pors rise; Then, from his magazines on high, Commands th' imprison'd winds to fly.

Till spent its wild im-pet-uous force, And settled in its des-tin'd course, It wa-ters all the fruitful plains, And life in various forms sus-tains.

QUARTETTE.

Allegro Moderato.

The second part of Sandusky may be used to a four line hymn

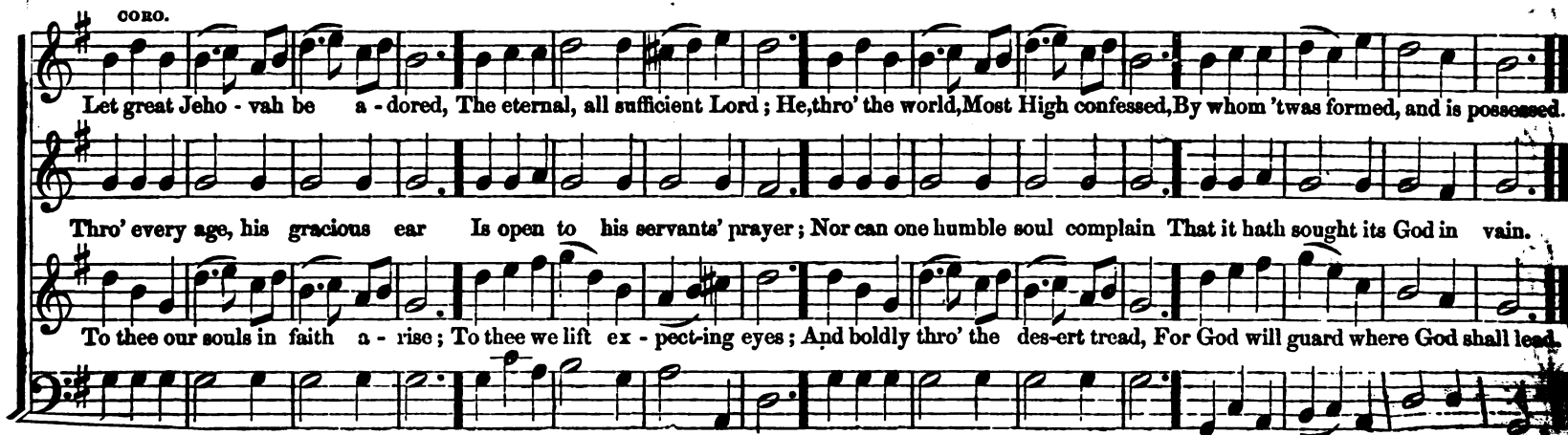


1. Sing to the Lord, who loud proclaims His various and his sav-ing names; O may they not be heard alone, But by our sure experience known!

2. A - wake, our noblest powers, to bless The God of Abraham, God of peace; Now by a dear - er title known, Father and God of Christ his son.

3. What un - believ-ing heart shall dare In whispers to suggest a fear, While still he owns his ancient name, The same his power, his love the same?

CORO.



Let great Jeho - vah be a - dored, The eternal, all sufficient Lord; He, thro' the world, Most High confessed, By whom 'twas formed, and is possessed.

Thro' every age, his gracious ear Is open to his servants' prayer; Nor can one humble soul complain That it hath sought its God in vain.

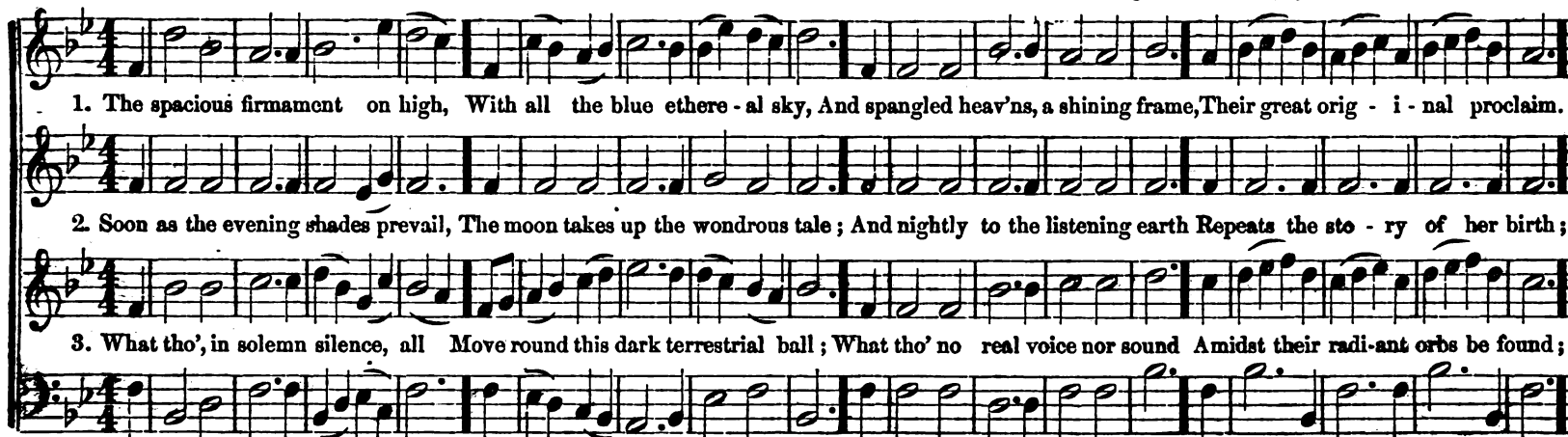
To thee our souls in faith a - rise; To thee we lift ex - pect-ing eyes; And boldly thro' the des-ert tread, For God will guard where God shall lead.

CREATION. L. M. 8 lines.

73

MacGee.

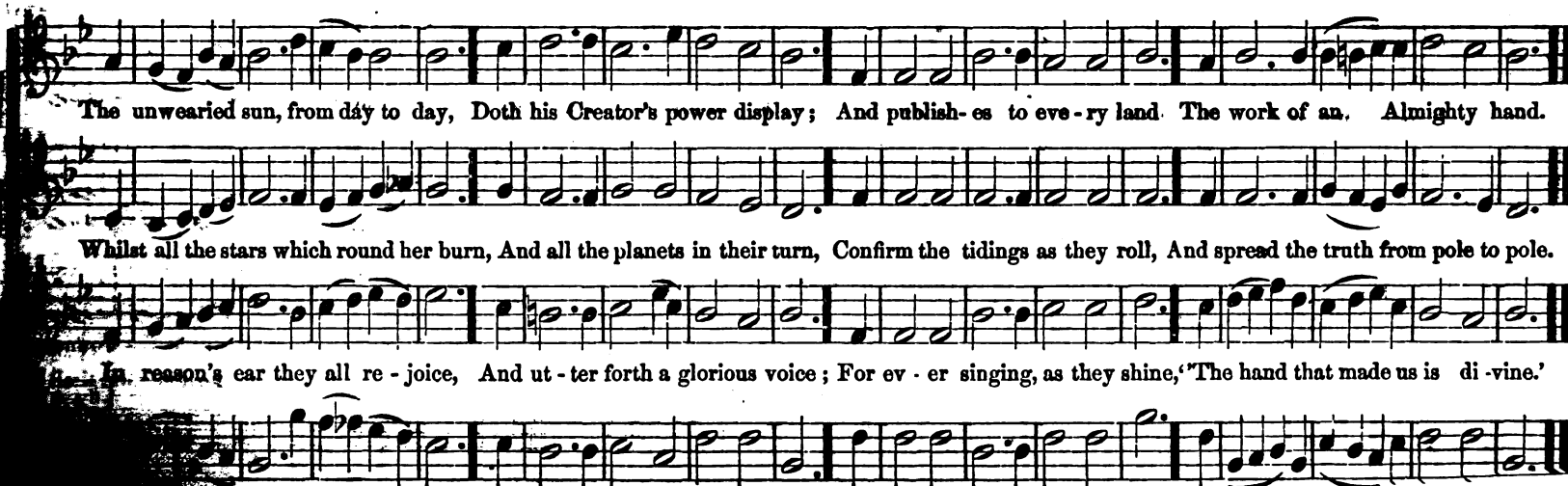
Arranged from HAYDN, by FLETCHER A. PARKER.



1. The spacious firmament on high, With all the blue ethere - al sky, And spangled heav'ns, a shining frame, Their great orig - i - nal proclaim.

2. Soon as the evening shades prevail, The moon takes up the wondrous tale; And nightly to the listening earth Repeats the sto - ry of her birth;

3. What tho', in solemn silence, all Move round this dark terrestrial ball; What tho' no real voice nor sound Amidst their radi - ant orbs be found;



The unwearied sun, from day to day, Doth his Creator's power display; And publish - es to eve - ry land The work of an, Almighty hand.

Whilst all the stars which round her burn, And all the planets in their turn, Confirm the tidings as they roll, And spread the truth from pole to pole.

In reason's ear they all re - joice, And ut - ter forth a glorious voice; For ev - er singing, as they shine, 'The hand that made us is di - vine.'

SHEPHERD. L. M. 6 lines.

Andante.

1. The Lord my pas - ture shall pre-pare, And feed me with a shepherd's care; His pre - sence shall my wants sup-ply,

2. When in the sul - try glebe I faint, Or on the thirsty moun-tain pant, To fer - tile vales and dewy meads,

3. Though in a bare and rug - ged way, Thro' de - vious, lone - ly wilds I stray, His boun - ty shall my pains be-guile,

And guard me with a watch-ful eye: My noon-day walks he shall at-tend, And all my mid - night hours de - fend.

My wea - ry, wand'-ring steps he leads, Where peace-ful riv - ers soft and slow A - mid the ver - dant land - scapes flow.

The bar - ren wil - der - ness shall smile With live - ly greens and herb-age crown'd, And streams shall mur-mur all a - round.

BELKNAP. L. M. 6 lines.

75

Maestoso.



1. E - ter - nal God, Al - mighty cause Of earth and seas, and worlds unknown, All things are sub - ject to thy laws;

2. Thy glo - rious be - ing sing - ly stands Of all with - in it - self possess'd; Con - trol'd by none are thy com - mands,

3. To thee a - lone, our - selves we owe; Let heav'n and earth due homage pay: All oth - er gods we dis - a - vow,



All things de - pend on thee a - lone. All things are sub - ject to thy laws; All things de - pend on thee a - lone.

Thou from thy - self a - lone art blest. Control'd by none are thy commands, Thou from thy - self a - lone art blest.

De - ny their claims, re - nounce their sway. All oth - er gods we dis - a - vow, De - ny their claims, re - nounce their sway.

MEDITATION. L. M. 6 lines.

Arranged from HAYDN, by D. F. HODGINS.

Andante.

1. The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care; His pres - ence shall my wants sup - ply,

2. When in the sul - try glebe I faint, Or on the thirs - ty moun - tain pant; To fer - tile vales and dew - y meads,

3. Tho' in a bare and rug - ged way, Thro' devious, lone - ly wilds I stray, Thy boun - ty shall my pains be - guile:

And guard me with a watch - ful eye: My noon-day walks he shall at - tend, And all my mid - night hours de - fend.

My wea - ry wandering steps he leads; Where peaceful riv - ers, soft and slow, A - mid the ver - dant land - scape flow

And sudden greens and her - bage crowned, And streams shall murmur all a - round

VERNE. L. M. 6 lines.

Arranged from BEETHOVEN, by D. F. HODGES.

77
D.C.

Larghetto Cantabile.

Fine.

1. As eve-ry day, thy mercy spares, Will bring its tri - als or its cares, O Fa - ther, till my life shall end, Be thou my counsellor and friend;
Teach me thy statutes all di vine, And let thy will be always mine.

2. When each day's scenes and labours close, And wearied nature seeks repose, With pardoning mercy, rich ly blest, Guard me, my Father, while I rest:
And as each morning sun shall rise, O lead me onward to the skies!

3. And at my life's last setting sun, My conflicts o'er, my labours done, Father, thine heavenly radiance shed, To cheer and bless my dying bed;
And from death's gloom my spirit raise, To see thy face, and sing thy praise.

HOPKINS. L. M.

E. S. METCALF.

Allegretto.

1. Je - sus, thou ev - er - last-ing King! Ac-cept the tribute which we bring; Ac-cept the well-deserved renown, And wear our praises as Thy crown.

2. Let eve - ry act of worship be Like our espousals, Lord, to Thee: Like the dear hour, when from above We first received Thy pledge of love.

3. The gladness of that happy day! Our hearts would wish it long to stay; Nor let our faith forsake its hold, Nor comfort sink, nor love grow cold.

AMENIA. L. M.

Con Spirito.

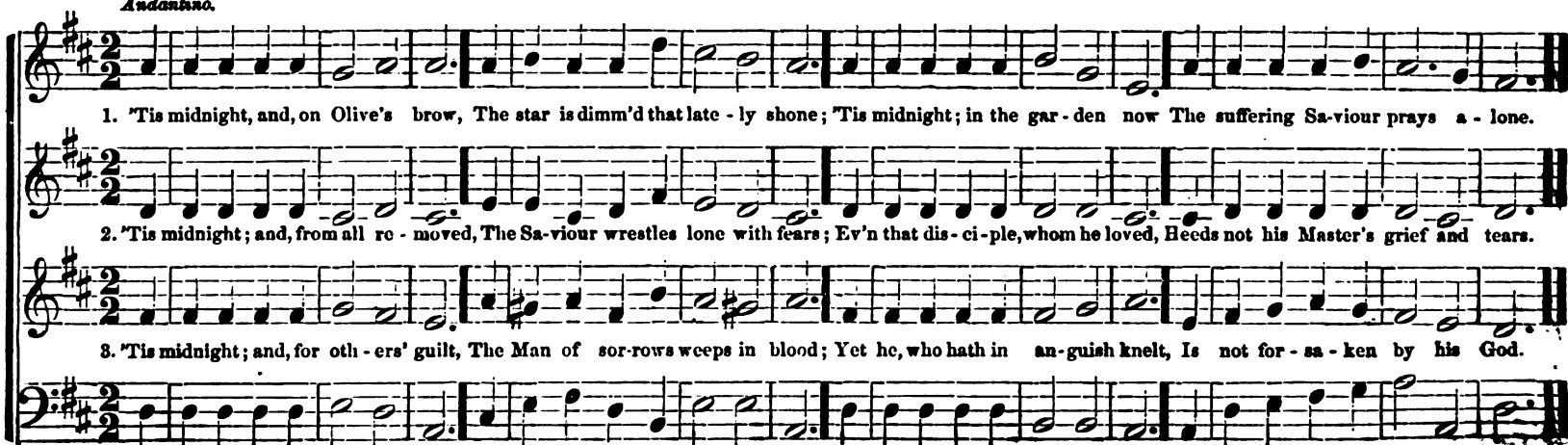

1. Now to the Lord a no-ble song: A-wake, my soul! awake, my tongue! Hosanna to th' eternal Name, And all his bound-less love proclaim!

2. See where it shines in Je-sus' face, The brightest image of his grace: God, in the per-son of his Son, Has all his mightiest works outdone.

3. Grace! 'tis a sweet, a charming theme; My thoughts rejoice at Je-sus' name: Ye angels, dwell upon the sound; Ye heavens, reflect it to the ground!

OLIVE CHANT. L. M.

J. H. TENNEY.

Andantino.


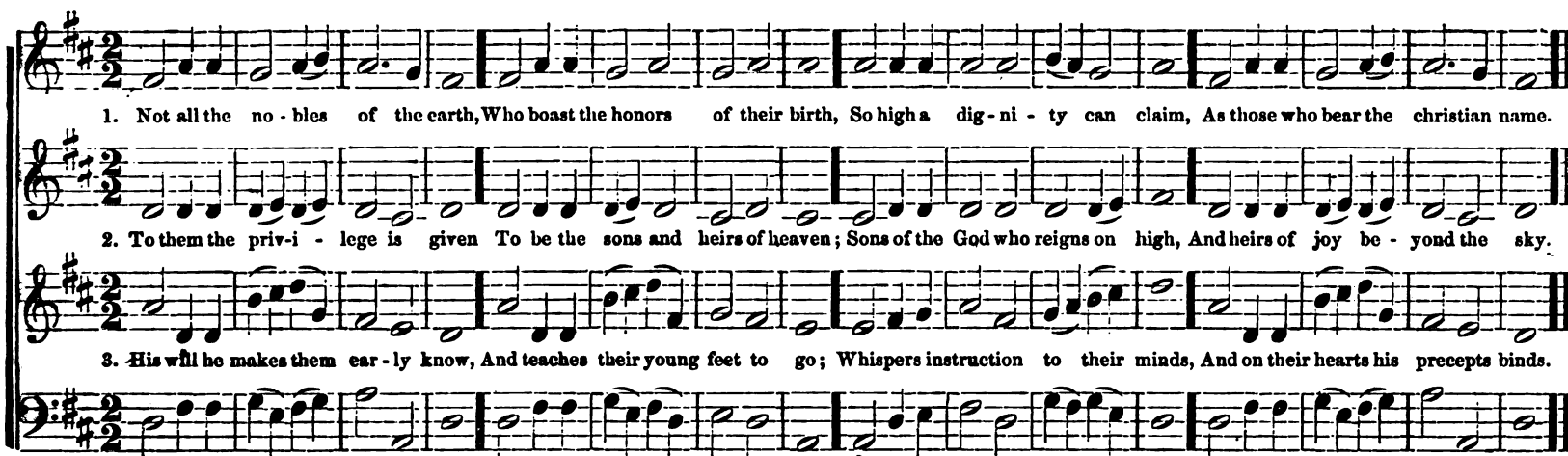
1. 'Tis midnight, and, on Olive's brow, The star is dimm'd that late-ly shone; 'Tis midnight; in the gar-den now The suffering Sa-viour prays a-lone.

2. 'Tis midnight; and, from all re-moved, The Sa-viour wrestles lone with fears; Ev'n that dis-ci-ple, whom he loved, Heeds not his Master's grief and tears.

3. 'Tis midnight; and, for oth-ers' guilt, The Man of sor-rows weeps in blood; Yet he, who hath in an-guish knelt, Is not for-sa-ken by his God.

AMPHION. L. M.

79



1. Not all the no - bles of the earth, Who boast the honors of their birth, So high a dig - ni - ty can claim, As those who bear the christian name.

2. To them the priv-i - lege is given To be the sons and heirs of heaven; Sons of the God who reigns on high, And heirs of joy be - yond the sky.

3. His will he makes them ear - ly know, And teaches their young feet to go; Whispers instruction to their minds, And on their hearts his precepts binds.

ROANOKE. L. M.

Andante.

QUARTETT.

CORO.



1. Lord of the Sabbath, hear our vows, On this thy day, in this thy house; And let our songs and worship rise Like grate - ful incense to the skies.

2. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest a - bove; To that, our laboring souls as-pire With ar - dent pangs of strong de - sire.

No more fa - tigue, no more dis - tress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs Which war - ble from im - mor - tal tongues.

Andante.

1. Th'uplifted eye, and bended knee, Are but vain homage, Lord, to thee : In vain our lips thy praise prolong, The heart a stranger to the song.

2. Can rites, and forms, and flaming zeal, The breaches of thy precepts heal ? Or fasts and penance rec-on - cile Thy justice, and obtain thy smile ?

3. The pure, the humble, contrite mind, Sincere, and to thy will resigned, To thee a nobler offering yields, Than Sheba's groves, or Sharon's fields.

CONGREGATIONAL CHANT. L. M.

CONTRIBUTED.

Maestoso.

1. Ye Christian heralds, go, proclaim Sal - vation in Im-manuel's name ; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire, With ho-ly zeal your hearts inspire, Bid raging winds their fury cease, And calm the savage breast to peace.

3. And when our labors all are o'er, Then shall we meet to part no more, Meet, with the ransomed throng to fall, And crown our Saviour Lord of all.

HEYWOOD. L. M.

BENJAMIN HEYWOOD.

81

Andante.



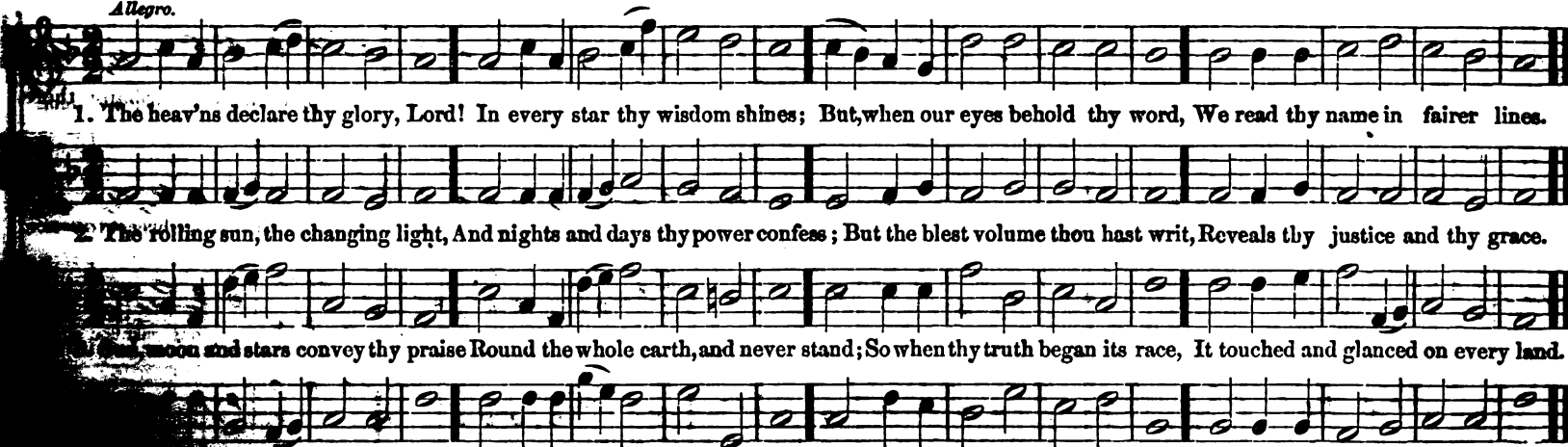
1. So fades the lovely blooming flower, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure on-ly blooms to die!

2. To certain trouble we are born, Hope to rejoice, but sure to mourn; Ah wretched effort, sad re-lief! To plead ne-ces-si-ty of grief!

3. Is there no kind, no lenient art To heal the anguish of the heart? To ease the heavy load of care Which nature must, but dreads to bear?

MONTILLO. L. M.

Allegro.



1. The heav'ns declare thy glory, Lord! In every star thy wisdom shines; But, when our eyes behold thy word, We read thy name in fairer lines.

2. The rolling sun, the changing light, And nights and days thy power confess; But the blest volume thou hast writ, Reveals thy justice and thy grace.

3. The moon and stars convey thy praise Round the whole earth, and never stand; So when thy truth began its race, It touched and glanced on every land.

RESIGNATION. L. M.

Cantabile.

1. My God, per-mit me not to be A stranger to my-self and thee; A-midst ten thousand thoughts I rove, For-get-ful of my highest love.

2. Why should my passions mix with earth, And thus de-grade my heavenly birth? Why should I cleave to things be-low, And let my God, my Saviour go?

3. Call me a-way from flesh and sense, Thy sov'reign word can draw me thence; I would o-bey the voice di-vine, And all in-fe-rrior joys re-sign.

SPRINGTON. L. M.

MOZART.

Moderato,

1. Lord, I will bless thee all my days, Thy praise shall dwell up-on my tongue; My soul shall glo-ry in thy grace, While saints re-joice to hear the song.

2. Come, mag-ni-fy the Lord with me; Come, let us all ex-alt his name; I sought th'e-ter-nal God, and he Has not ex-posed my hope to shame.

3. His ho-ly an-gels pitch their tents A-round the men that serve the Lord; O fear and love him, all his saints, Taste of his grace, and trust his word.

GERMANY. L. M.

BEETHOVEN.

83

Andante e sostenuto.



Soft-ly the shade of evening falls, Sprinkling the earth with dew - y tears; While nature's voice to slum-ber calls, And si-lence reigns a - mid the spheres.

Soft-ly the shade of evening falls, Sprinkling the earth with dew - y tears; While nature's voice to slum-ber calls, And si-lence reigns a - mid the spheres.

HAMILTON. L. M.

Allegro Moderato.



The heav'ns declare thy glo - ry, Lord, In ev'ry star thy wis - dom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

The rolling sun, the chang - ing light, And nights and days thy power confess; But the blest volume thou hast writ Reveals thy jus - tice and thy grace.

The moon, and stars con-vey thy praise, Round the whole earth, and nev - er stand; So when thy truth began its race, It touch'd and glanc'd on eve - ry land.

TOLEDO. L. M.

Andante.

1. No change of times shall ever shock My firm af- fection, Lord, to thee; For thou hast always been a rock, A fortress, and defence to me.

2. Thou my de-liverer art, my God; My trust is in thy mighty power; Thou art my shield from foes abroad, At home my safeguard and my tower.

3. To heav'n I made my mournful prayer, To God address'd my humble cry; Who graciously inclined his ear, And heard me from his throne on high.

PIQUA. L. M.

L. V. WHEELER.

Andantino.

1. How sweetly flowed the gospel's sound From lips of gentleness and grace, When listening thousands gathered round, And joy and reverence filled the place,

2 From heav'n he came, of heav'n he spoke, To heav'n he led his followers' way; Dark clouds of gloomy night he broke, Unveil-ing an im-mor - tal day.

3. 'Come, wanderers, to my my Father's home, Come, all ye weary ones, and rest!' Yes, sacred teacher, we will come, O-bey thee, love thee, and be blest.

MILBURY. L. M.

85

Andantino.



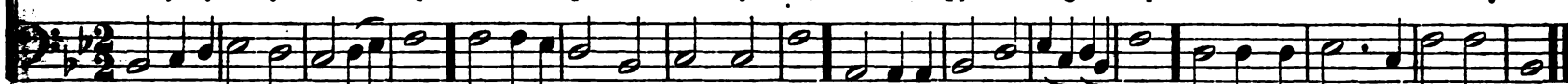
1. Thus far the Lord has led me on, Thus far his power prolongs my days! And every evening shall make known Some fresh memorial of his grace.



2. Much of my time has run to waste, And I, perhaps, am near-er home; But he forgives my fol - lies past, He gives me strength for days to come.



3. I lay my body down to sleep; Peace is the pil - low for my head, While well appointed angels keep Their watchful stations round my bed.



NEW HAVEN. L. M.

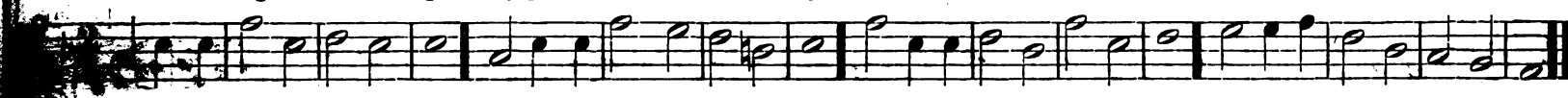
Allegretto.



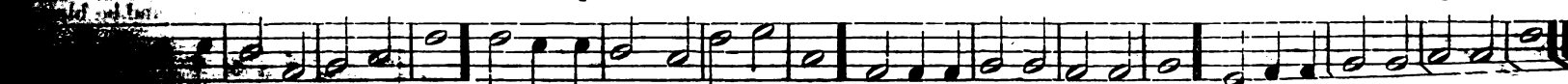
1. This spacious earth is all the Lord's, And men and worms and beasts and birds, He raised the building on the seas, And gave it for their dwelling place.



2. But there's a brighter world on high, Thy palace, Lord, above the sky; Who shall ascend that blest a-bode, And dwell so near his maker God?



3. He who abhors and fears to sin, Whose heart is pure, whose hands are clean, Him shall the Lord, the saviour bless, And clothe his soul with righteousness.



PITTSBURG. L. M.

Andantino.

1. Who shall ascend thy heavenly place, Great God, and dwell before thy face? The man who loves religion now, And humbly walks with God below.

2. Whose hands are pure, whose heart is clean, Whose lips still speak the thing they mean; No slanderers dwell upon his tongue, He hates to do his neighbour wrong.

3. He will not trust an ill report, Nor vent it to his neighbour's hurt; Sinners of state he can despise, But saints are honour'd in his eyes.

GEORGETOWN. L. M.

Allegro.

1. Now be my heart inspired to sing, The glories of my Saviour King; My tongue shall all his worth proclaim, And speak the honours of his name.


2. O'er all the Sons of human race, He shines with a superior grace; Love from his lips divinely flows, And blessings, all his state compose.

3. Dress thee in arms, most mighty Lord, Gird on thy sharp, victorious sword; In majesty and glory ride, With truth and meekness at thy side.

HORNELLVILLE. L. M.

87

Allegro.



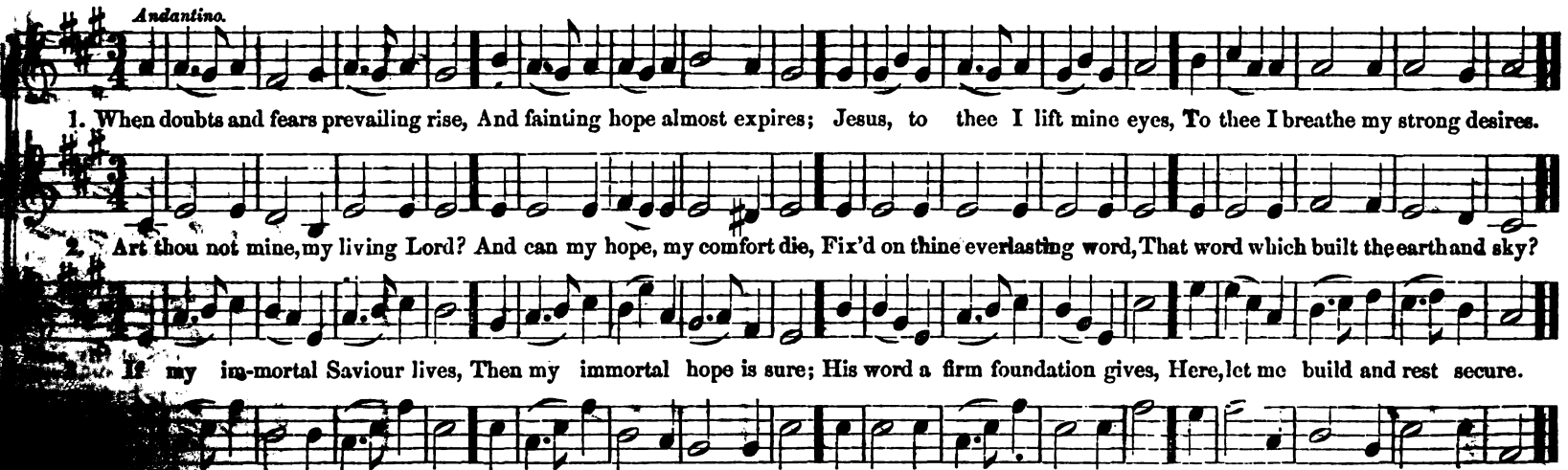
1. The King of Saints! how fair his face! Adorned with majes- ty and grace! He comes with blessings from above, And wins the nations to his love.

2. At his right hand our eyes behold The Church, array'd in purest gold; The world admires her heavenly dress, Her robes of joy and righteousness.

3. He forms her graces like his own, He calls and seats her near his throne; Then, let thy wandering heart forget, The idols of thy native state.

SCHOHARIE. L. M.

Andantino.



1. When doubts and fears prevailing rise, And fainting hope almost expires; Jesus, to thee I lift mine eyes, To thee I breathe my strong desires.

2. Art thou not mine, my living Lord? And can my hope, my comfort die, Fix'd on thine everlasting word, That word which built the earth and sky?

3. If my im-mortal Saviour lives, Then my immortal hope is sure; His word a firm foundation gives, Here, let me build and rest secure.

DETROIT. L. M.

Moderato.

1. Lord, thou hast seen my soul sin-cere, Hast made thy truth and love ap-pear; Be-fore my eyes I set thy laws, And thou hast own'd my righteous cause.

2. Since I have learn'd thy ho-ly ways, My actions have pro-claim'd thy praise: Or, if my feet did e'er do-part, 'Twas never with a wick-ed heart.

3. What sore tempta-tions broke my rest! What wars and strugglings in my breast! But thro' thy grace, that reigns with-in, I hope to con-quer every sin.

DURANT. L. M.

Masstoso.

1. Thus saith the high and lof-ty one, "I sit up-on my ho-ly throne; My name is God: I dwell on high; Dwell in my own e-ter-ni-ty.


2. "But I descend to worlds be-low; On earth I have a man-sion too: The humble spir-it and con-trite Is an a-bode of my de-light.

3. "The hum-ble soul my words re-vive; I bid the mourning sin-ner live: Heal all the bro-ken hearts I find, And ease the sor-rows of the mind."

AMBOY. L. M.

89

Maztoso.



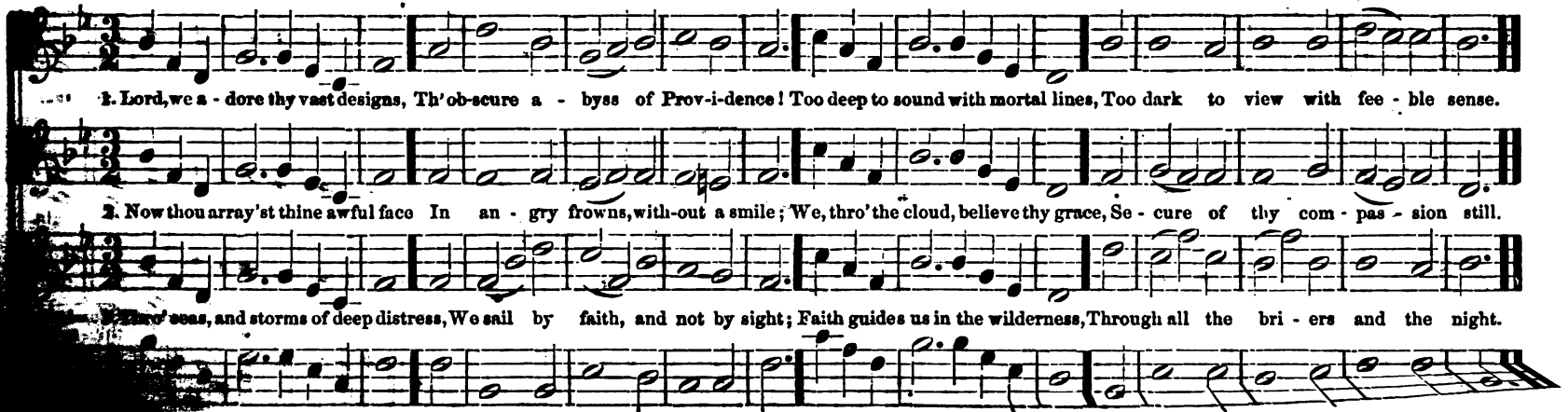
1. Thus saith the high and lof - ty one, "I sit up - on my ho - ly throne; My name is God! I dwell on high, Dwell in my own e - ter - ni - ty.

2. "But I de - scend to worlds be - low; On earth I have a man - sion too: The hum - ble spir - it and con - trite, Is an a - bode of my de - light.

3. "The humble soul my words re - vive; I bid the mourning sin - ner live: Heal all the bro - ken hearts I find, And ease the sor - rows of the mind."

ROXBURY. L. M.

Moderato.



1. Lord, we a - dore thy vast designs, Th' ob - scure a - byss of Prov - i - dence! Too deep to sound with mortal lines, Too dark to view with fee - ble sense.

2. Now thou array'st thine awful face In an - gry frowns, with - out a smile; We, thro' the cloud, believe thy grace, Se - cure of thy com - pas - sion still.

3. Thro' seas, and storms of deep distress, We sail by faith, and not by sight; Faith guides us in the wilderness, Through all the bri - ers and the night.

KLOPSTOCK. L. M.

Maestoso.

1. O come, loud anthems let us sing, Loud thanks to our Al-mighty King; For we our voices high should raise, When our sal-va-tion's Rock we praise.

2. The depths of earth are in His hand, Her secret wealth at His command; The strength of hills, that threat the skies, Subjected to His em-pire lies.

LANGDON. L. M.

Larghetto.

1. 'Tis fin-ished!—so the Saviour cried, And meekly bowed His head, and died; 'Tis fin-ished!—yes, the race is run, The battle fought, the vict'ry won.

2. 'Tis fin-ished!—let the joy-ful sound Be heard through all the nations round: 'Tis fin-ished!—let the e-cho fly, Thro' heaven and hell, thro' earth and sky.

HANDEL. L. M.

91

Maestoso.

1. Now to the Lord a no - - ble song! A - wake, my soul! a - wake, my tongue!

2. See where it shines in Je - sus' face, The bright - - est im - - age of His grace;

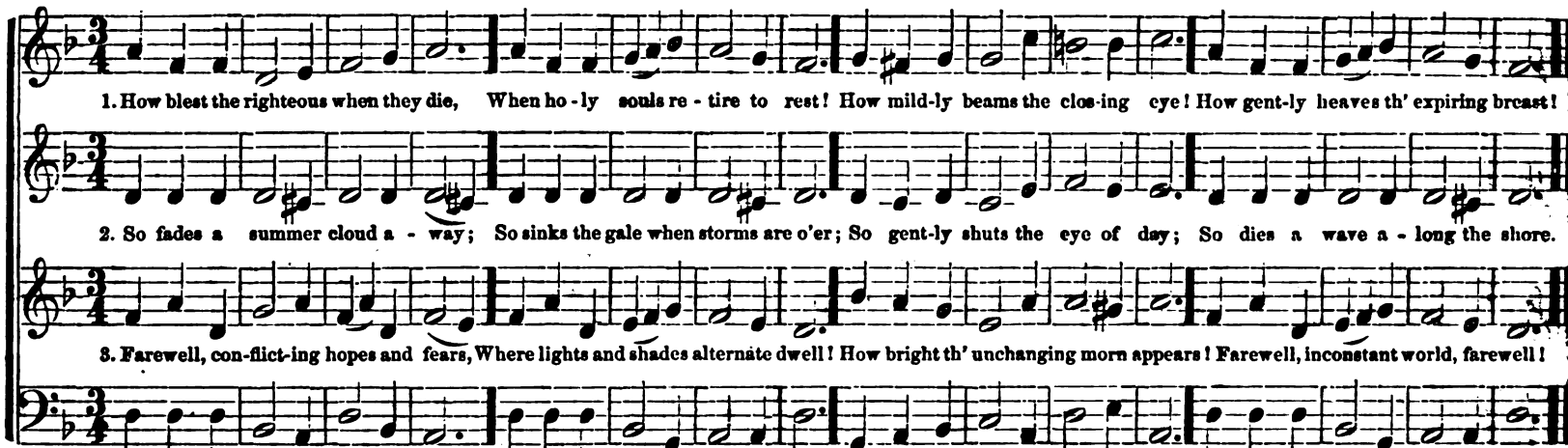
3. The spa - - - cious earth, and spread - - ing flood, Pro - claim the wise and powe - - - ful God;

Ho - san - - - na to th'e - ter - - nal Name, And all his bound - less love pro - - claim!

God, in the per - - son of His Son, Has all his might - iest works out - - done.

And Thy rich glo - - - ries from a - - far Spar - kle in eve - ry roll - - ing star.

DOVER. L. M.

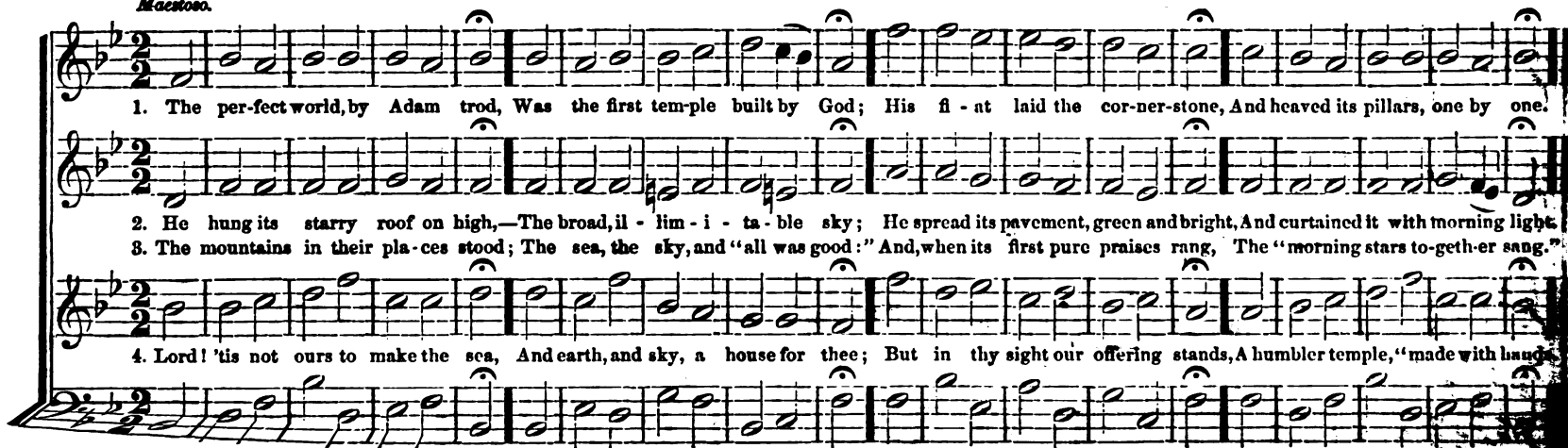
Larghetto.


1. How blest the righteous when they die, When ho-ly souls re-tire to rest! How mild-ly beams the clos-ing eye! How gent-ly heaves th' expiring breast!

2. So fades a summer cloud a-way; So sinks the gale when storms are o'er; So gent-ly shuts the eye of day; So dies a wave a-long the shore.

3. Farewell, con-flict-ing hopes and fears, Where lights and shades altern-ate dwell! How bright th' unchanging morn appears! Farewell, inconstant world, farewell!

DEDICATION. L. M.

Maestoso.


1. The per-fect world, by Adam trod, Was the first tem-ple built by God; His fi-at laid the cor-ner-stone, And heaved its pillars, one by one.

2. He hung its starry roof on high,—The broad, il-lim-i-ta-ble sky; He spread its pavement, green and bright, And curtained it with morning light.


3. The mountains in their pla-ces stood; The sea, the sky, and "all was good:" And, when its first pure praises rang, The "morning stars to-geth-er sang."

4. Lord! 'tis not ours to make the sea, And earth, and sky, a house for thee; But in thy sight our offering stands, A humbler temple, "made with hands."

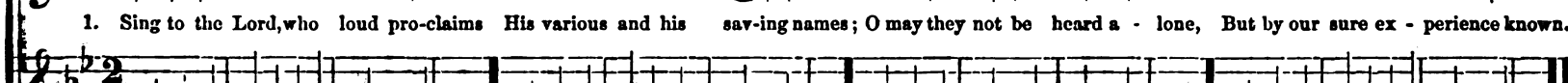
KENTUCKY. L. M.

98

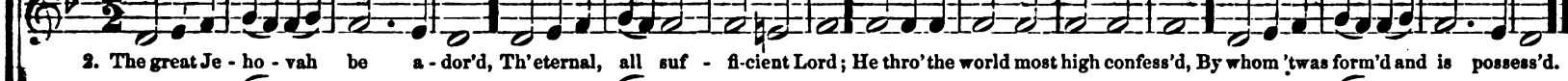
Allegro.




1. Sing to the Lord, who loud pro-claims His various and his sav-ing names; O may they not be heard a - lone, But by our sure ex - perience known.



2. The great Je - ho - vah be a - dor'd, Th'eternal, all suf - fi-cient Lord; He thro' the world most high confess'd, By whom 'twas form'd and is possess'd.

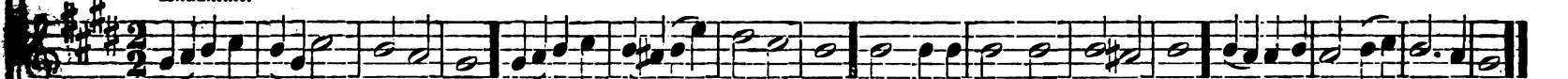


3. Awake, our no - blest powers to bless, The God of Abr'ham, God of peace; Now by a dear-er ti - tle known, Father and God of Christ his Son.

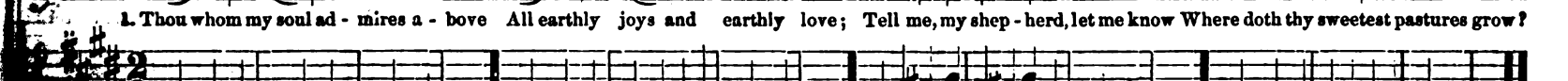


MARBLEHEAD. L. M.

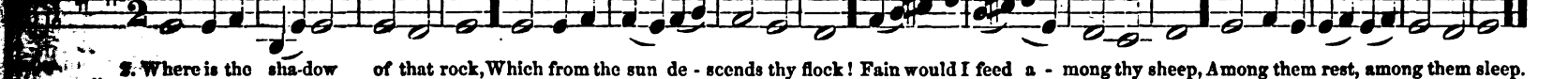
Andantino.



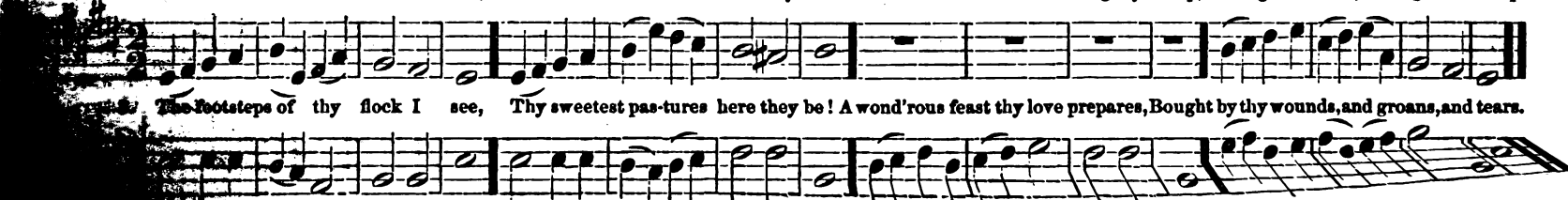
1. Thou whom my soul ad - mires a - bove All earthly joys and earthly love; Tell me, my shep - herd, let me know Where doth thy sweetest pastures grow?



2. Where is the sha-dow of that rock, Which from the sun de - scends thy flock! Fain would I feed a - mong thy sheep, Among them rest, among them sleep.



3. The footsteps of thy flock I see, Thy sweetest pas-tures here they be! A wond'rous feast thy love prepares, Bought by thy wounds, and groans, and tears.



BEVERLY. L. M.

1. Not all the nobles of the earth, Who boast the honours of their birth, Such real dig - ni - ty can claim, As those who bear the Christian name.

2. To them the privi - lege is given, To be the sons and heirs of heaven; Sons of the God, who reigns on high, And heirs of joys beyond the sky.

3. On them, a happy, chosen race, Their father pours his richest grace; To them his counsels he imparts, And writes his law within their hearts.

SALEM. L. M.

Moderato.

1. My dear Redeem - er, and my Lord, I read my du - ty in thy word: But in thy life the law appears, Drawn out in liv - ing charac - ters.

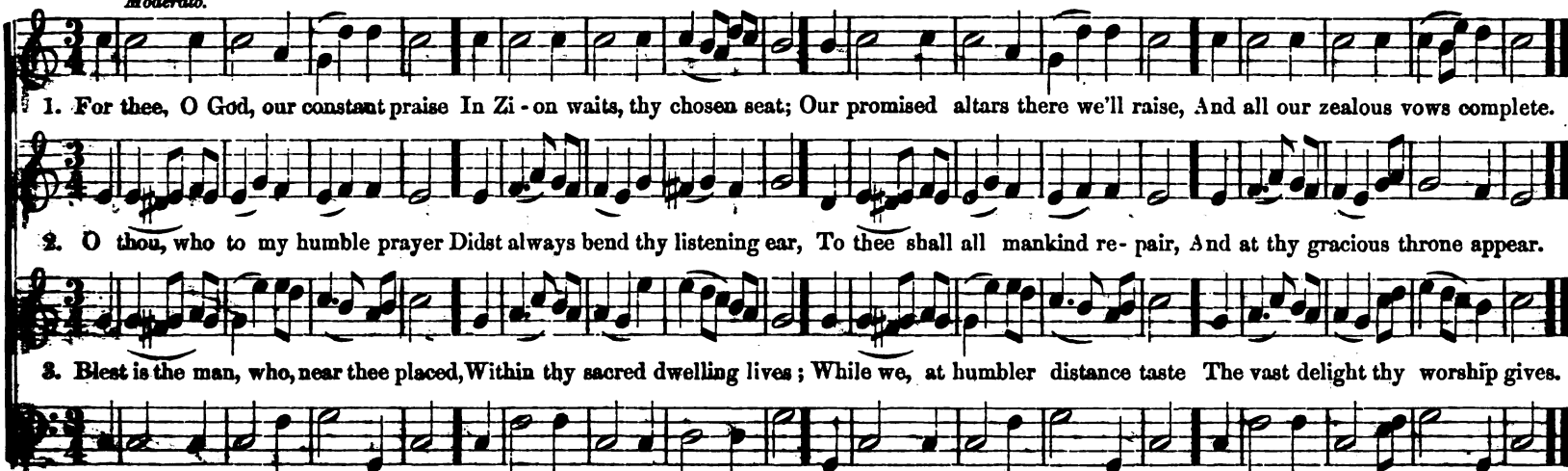
2. Such was thy truth, and such thy zeal, Such deference to thy Father's will, Such love, and meekness so di - vine, I would transcribe, and make them mine.

3. Cold mountains, and the midnight air, Witnessed the fervour of thy prayer, The desert thy temptations knew, Thy conflict, and thy victory too.

PARSONS. L. M.

95

Moderato.



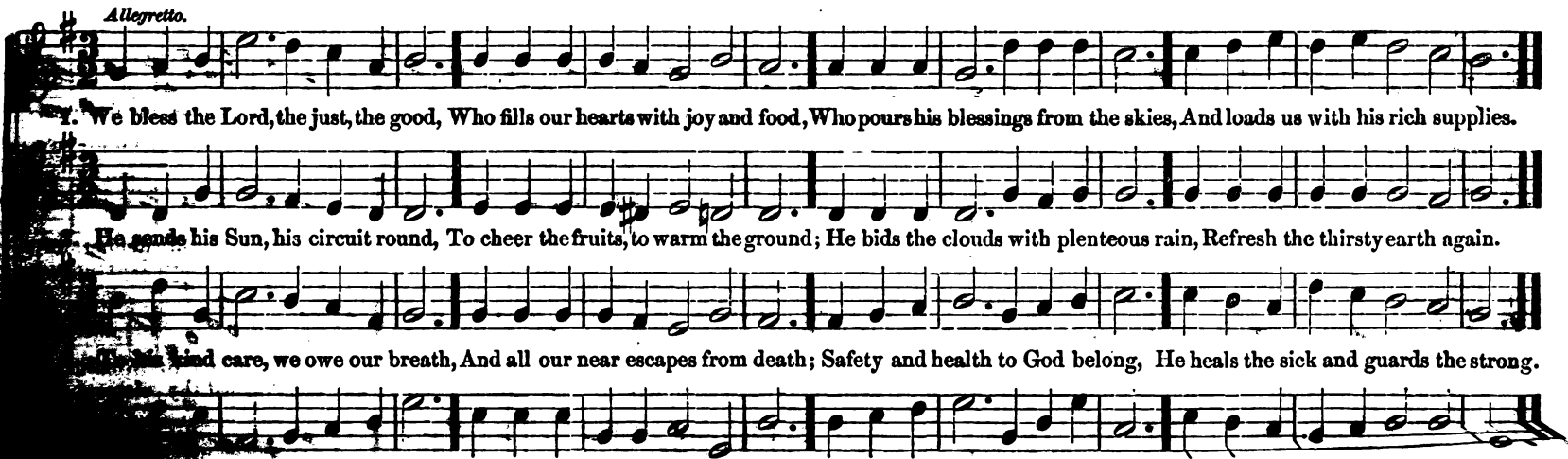
1. For thee, O God, our constant praise In Zi - on waits, thy chosen seat; Our promised altars there we'll raise, And all our zealous vows complete.

2. O thou, who to my humble prayer Didst always bend thy listening ear, To thee shall all mankind re- pair, And at thy gracious throne appear.

3. Blest is the man, who, near thee placed, Within thy sacred dwelling lives; While we, at humbler distance taste The vast delight thy worship gives.

LANDER. L. M.

Allegretto.



1. We bless the Lord, the just, the good, Who fills our hearts with joy and food, Who pours his blessings from the skies, And loads us with his rich supplies.

He sends his Sun, his circuit round, To cheer the fruits, to warm the ground; He bids the clouds with plenteous rain, Refresh the thirsty earth again.

By his kind care, we owe our breath, And all our near escapes from death; Safety and health to God belong, He heals the sick and guards the strong.

MOBILE. L. M.

Moderato.

1. Who shall ascend thy heav'nly place Great God, and dwell before thy face? The man who loves religion now, And humbly walks with God below.

2. Whose hands are pure, whose heart is clean, Whose lips still speak the thing they mean; No slanderers dwell upon his tongue, He hates to do his neighbour wrong.

3. He will not trust an ill report, Nor vent it to his neighbour's hurt; Sinners of state he can despise, But saints are honour'd in his eyes.

WELTON. L. M.

BEETHOVEN.

Andantino.

1. My God, in whom are all the springs Of boundless love and grace unknown; Hide me beneath thy spreading wings, Till the dark cloud be over-blown.

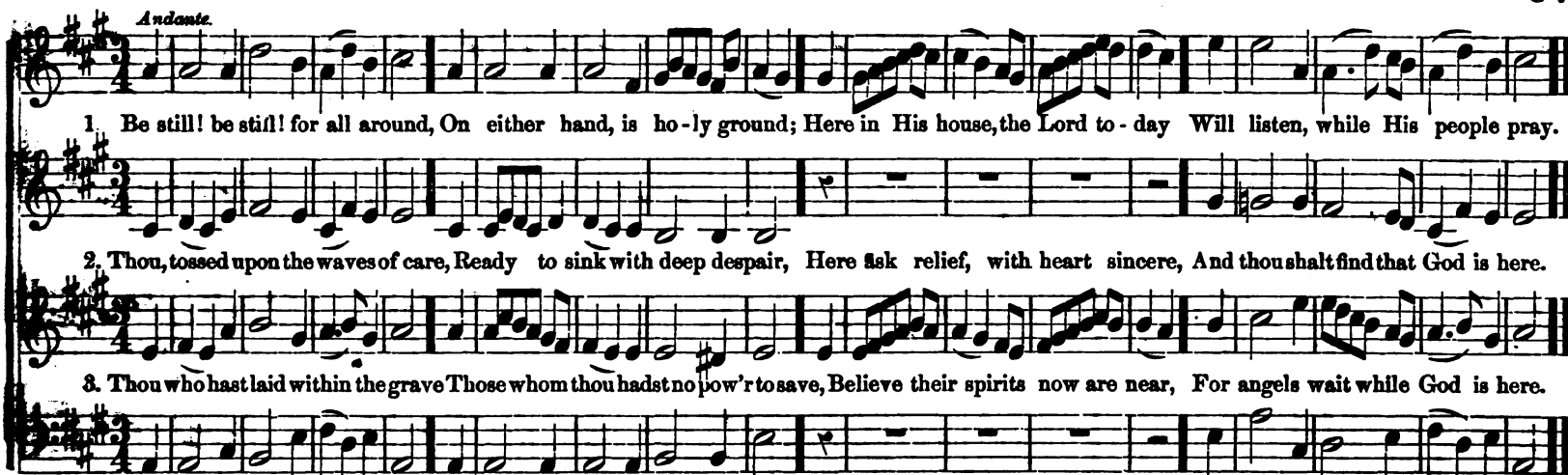
2. Up to the heavens I raise my cry; The Lord will my desires perform; He sends his angels from the sky, And saves me from the threatening storm.

3. Be thou ex - alt - ed, O my God, Above the heav'ns, where angels dwell; Thy power on earth be known abroad, And land to land thy wonders tell.

DARTMOUTH. L. M.

97

Andante.



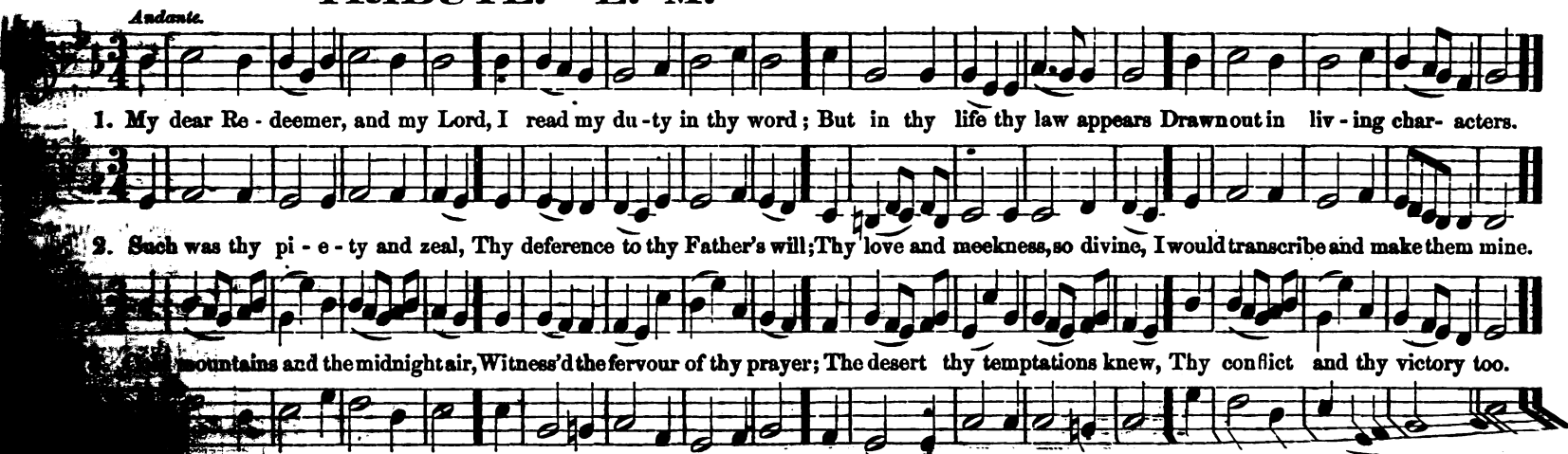
1. Be still! be still! for all around, On either hand, is ho-ly ground; Here in His house, the Lord to-day Will listen, while His people pray.

2. Thou, tossed upon the waves of care, Ready to sink with deep despair, Here ask relief, with heart sincere, And thou shalt find that God is here.

3. Thou who hast laid within the grave Those whom thou hadst no pow'r to save, Believe their spirits now are near, For angels wait while God is here.

TRIBUTE. L. M.

Andante.



1. My dear Re-deemer, and my Lord, I read my du-ty in thy word; But in thy life thy law appears Drawn out in liv-ing char-acters.

2. Such was thy pi-e-ty and zeal, Thy deference to thy Father's will; Thy love and meekness, so divine, I would transcribe and make them mine.

3. These mountains and the midnight air, Witness'd the fervour of thy prayer; The desert thy temptations knew, Thy conflict and thy victory too.

MEDINA. L. M.

Allegretto.

1. Praise to the Lord of boundless might, With un-cre - at - ed glories bright; His presence fills the world above Th' eternal source of light and love.

2. This rising earth his eye beheld, When in substantial darkness veil'd; The shapeless chaos, nature's womb, Lay buried in e - ter - nal gloom.

3. "Let there be light," Jeho - vah said, And light o'er all its face was spread; The world array'd in charms unknown, With all its new born lus-tre shone.

ORLAND. L. M.

Andantino.

1. There is a God, all nature speaks, Thro' earth and air and seas and skies; See, from the clouds, his glory breaks, When the first beams of morning rise!

2. Behold, the sun serenely bright, O'er the wide world's extended frame, Inscribes in characters of light, His mighty Maker's glorious name.

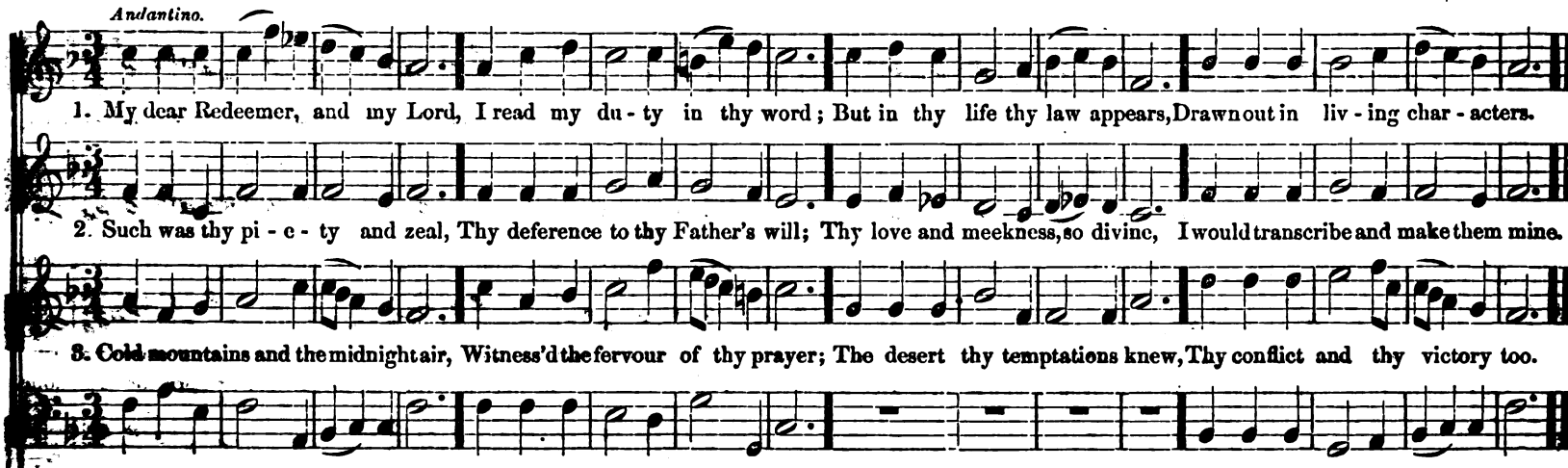
3. Diffusing life, his influences spreads, And health and plenty smile around; The fruitful fields and verdant meads, Are with a thousand blessings crown'd.

LINCOLN. L. M.

ARRANGED FROM ROSSINI.

99

Andantino.



1. My dear Redeemer, and my Lord, I read my du - ty in thy word; But in thy life thy law appears, Drawn out in liv - ing char - acters.

2. Such was thy pi - e - ty and zeal, Thy deference to thy Father's will; Thy love and meekness, so divine, I would transcribe and make them mine.

3. Cold mountains and the midnight air, Witness'd the fervour of thy prayer; The desert thy temptations knew, Thy conflict and thy victory too.

SEVILLE. L. M.

Moderato.



1. E - ter - nal God, celes - tial King, Ex - alted be thy glorious name; Let hosts in heav'n thy praises sing, And saints on earth thy love proclaim.

My heart is fixed on thee, my God, I rest my hope on thee a - lone; I'll spread thy sacred truths abroad, To all mankind thy love make known.

Awake my tongue, awake my lyre, With morning's earliest dawn arise; To songs of joy my soul in - spire, And swell your music to the skies.

DUKE STREET. L. M.

Bold.

1. Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait Like chariots, that attend thy state.

2. Not Sinai's mountain could appear More glorious, when the Lord was there; While he pronounc'd his holy law, And struck the chosen tribes with awe.

OLD HUNDRED. L. M.

Choral.

1. Be thou, O God, exalted high, And as thy glory fills the sky; So let it be on earth displayed, Till thou art here, as there, obeyed.

2. From all that dwell below the skies, Let the Cre - a - tor's praise arise; Let the Redeemer's name be sung Thro' every land, by eve-ry tongue.

3. Praise God, from whom all blessings flow, Praise him, all creatures here below; Praise him above, ye heavenly host, Praise Father, Son, and Holy Ghost.

BOWEN. L. M.

MA CDN.

101

1. Up to the fields where angels lie, And living wa - ters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

2. Great All in All! E - ter - nal King! Let me but view thy love - ly face, And all my pow'rs shall bow and sing Thine endless grandeur and thy grace.

STONEFIELD. L. M.

STANLEY.

1. Jesus shall reign where'er the sun Does his successive journeys run: His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

2. The living abound where'er he reigns; The joyful prisoner bursts his chains; The wea - ry find e - ter - nal rest, And all the sons of want are blest.

HAMBURG. L. M.

1. Breathe, Holy Spirit, from a - bove, Until our hearts with fervour glow; Oh, kindle there a Saviour's love, True sympathy with human woe.

2. Bid our conflict - ing passions cease, And terror from each conscience flee; Oh, speak to eve - ry bosom peace, Unknown to all who know not thee,

3. Give us to taste thy heavenly joy, Our hopes to brightest glo - ry raise; Guide us to bliss, without al - loy, And tune our hearts to endless praise.

WINDSOR. L. M.

Moderato.

1. Now to the Lord a noble song! Awake, my soul, awake, my tongue; Ho san-na to' e - ter nal name, And all his boundless love proclaim.

2. See where it shines in Jesus' face, The brightest image of his grace; God, in the person of his Son, Has all his mightiest works outdone.

3. Grace! 'tis a sweet, a charming theme, My thoughts rejoice at Jesus' name! Ye angels, dwell upon the sound: Ye heav'ns, reflect it to the ground.

GROVES. C. M. 8 lines.

103

Allegro Moderato.

1. Blest be our ev - er-lasting Lord, Our Father, God and King! Thy sovereign goodness we record, Thy glorious power we sing.

2. The kingdom, Lord, is thine alone, Who dost thy right maintain, And high on thy e - ter-nal throne, O'er men and angels reign.

By thee the victory is given; The maj - es - ty di - vine, And strength and might and earth and heav'n, And all therein is thine.

As, as seemeth good to thee, Thou dost and honour give; And kings their power and dig - nity Out of thy hand re - ceive.

Andantino

1. Teach me the measure of my days, Thou maker of my frame; I would survey life's nar - row space, And learn how frail I am.

2. What can I wish, or wait for then, From creatures, earth and dust? They make our expec - ta - tions vain, And dis - ap - point our trust.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are also treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes.

A span is all that we can boast, How short the fleet - ing time! Man is but van - i - ty and dust, In all his flower and prime.

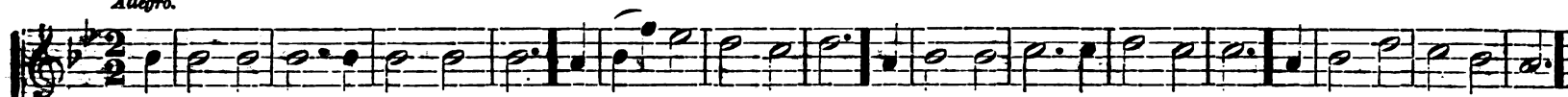
Now I for - bid my car - nal hope, My fond de - sire re - call; I give my mortal in - terest up, And make my God my all.

The second system of the musical score also consists of four staves, following the same format as the first system. It continues the melody and accompaniment, with the lyrics written below the staves. The music concludes with a final cadence on the bottom staff.

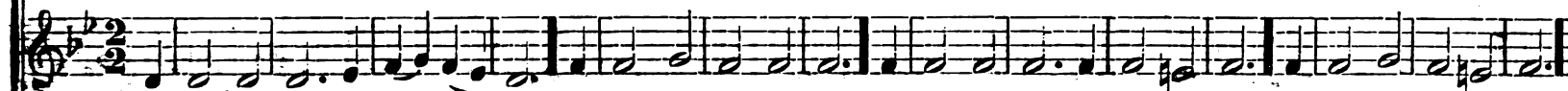
TOLAND. C. M. 8 lines.

105

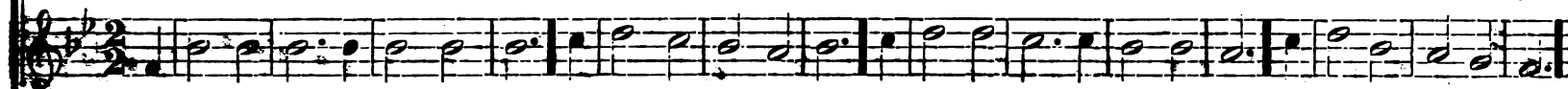
Allegro.



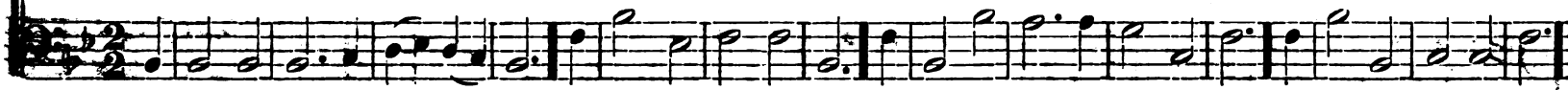
1. I sing th' Almigh-ty power of God, That made the mountains rise ; That spread the flowing seas a - broad, And built the lof - ty skies.



2. I sing the goodness of the Lord, That filled the earth with food ; He form'd the creatures with his word, And then pronounc'd them good.



3. There's not a plant or flower be - low But makes thy glories known ; And clouds a - rise, and tem-pests blow By or - der from thy throne.



I sing the wis - dom that or - dain'd The sun to rule the day ; The moon shines full at his com-mand, And all the stars o - bey.



Lord ! how thy wonders are dis-play'd Where'er I turn mine eye ! If I sur-vey the ground I tread, Or gaze up - on the sky.



Our lives that bor-row life from thee Are sub-ject to thy care ; There's not a place where we can flee But God is pre-sent there.



Larghetto.


1. Do not I love thee, O my Lord? Behold my heart and see; And turn the dear-est i - dol out That dares to ri - val thee.

2. Is not thy name me - lo - dious still To mine at - ten-tive ear? Doth not each pulse with pleasure bound, My Saviour's voice to hear?

3. Would not my heart pour forth its blood In hon-or of thy name? And chal-lenge the cold hand of death To damp th' immortal flame?



Do not I love thee from my soul? Then let me nothing love; Dead be my heart to ev - 'ry joy When Je - sus can - not move.

Hast thou a lamb in all thy flock I would disdain to feed? Hast thou a foe be - fore whose face I fear thy cause to plead?

Thou know'st I love thee, dear-est Lord; But, oh! I long to soar Far from the sphere of mor - tal joys, And learn to love thee more.

BARTON. C. M. 8 lines.

107

Moderato.

1. With songs and honours sounding loud, Address the Lord on high; O-ver the heavens he spread his cloud, And waters veil the sky.

2. His steady counsels change the face Of the de-clin-ing years: He bids the sun cut short his race, And wintry days ap-pear.

3. He sends his word, and melts the snow; The fields no longer mourn: He calls the warmer gales to blow, And bids the spring return.

4. He sends his show'rs of blessings down To cheer the plains be-low; He makes the grass the mountains crown, And corn in val-leys grow.

5. His hoar-y frost, his fee-cy snow De-scend and clothe the ground; The liquid streams forbear to flow, In i-cy fet-ters bound.

6. The changing wind, the fly-ing cloud O-bey his migh-ty word: With songs and honours sounding loud, Praise ye the sover-eign Lord.

Andantino.

1. In all my vast concerns with thee, In vain my soul would try To shun thy presence, Lord, or flee The no - tice of thine

2. My thoughts lie op - en to the Lord, Before they're formed within; And ere my lips pronounce the word, He knows the sense I

3. O Lord, the saviour and defence Of us thy chosen race, From age to age thou still hast been Our sure a - hid - in

Thine all - sur - rounding sight sur - veys My ris - ing and my rest; My pub - lic walks, my priv - ate ways, And se - crets of my

O wondrous knowledge, deep and high! Where can a creature hide? With - in thy circling arms I lie, Be - set on every

Be - fore thou brought'st the mountains forth, Or earth received its frame, Thou al - ways wert the mighty God, And ev - er art the

KELLER. C. M. 6 lines.

109

Maestoso

1. Be - yond, be - yond that boundless sea, A - bove that dome of sky, Far - ther than thought it - self can flee,

2. We hear thy voice when thun-ders roll Through the wide fields of air; The waves o - bey thy dread con - trol,

The musical score for the first system consists of two staves. The first staff is in G major (one sharp) and 2/2 time. It contains the first two lines of the first and second verses. The second staff continues the melody for the second verse. The music is written in a simple, hymn-like style with whole and half notes.

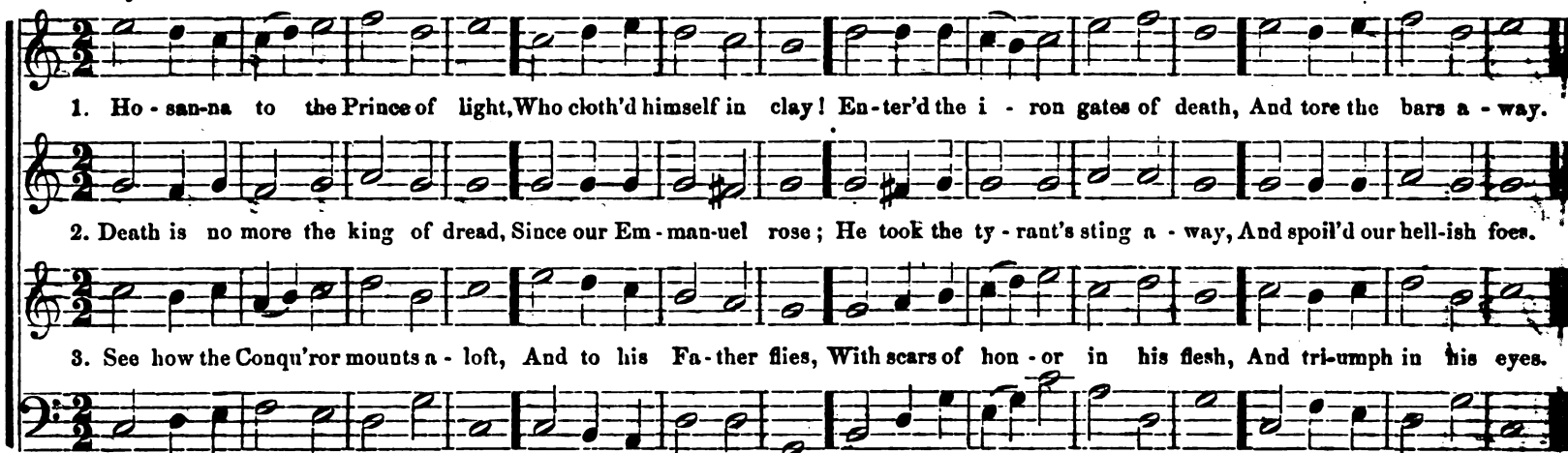
Thy dwell - ing is on high; Yet dear the aw - ful thought to me That thou, my God, art nigh.

Will thou art not there; Where shall I find Him, O my soul, Who yet is ev - 'ry - where?

The musical score for the second system continues from the first. It consists of two staves. The first staff contains the third and fourth lines of the first verse and the first line of the second verse. The second staff contains the second line of the second verse. The music continues in the same key and time signature, maintaining the hymn-like character.

SEBASTIAN. C. M.

Allegro.



1. Ho - san-na to the Prince of light, Who cloth'd himself in clay! En-ter'd the i - ron gates of death, And tore the bars a - way.

2. Death is no more the king of dread, Since our Em-man-uel rose; He took the ty-rant's sting a - way, And spoil'd our hell-ish foes.

3. See how the Conqu'ror mounts a - loft, And to his Fa-ther flies, With scars of hon-or in his flesh, And triumph in his eyes.

CABOT. C. M.

Allegretto.



1. My soul, how lovely is the place To which thy God re - sorts! 'Tis heav'n to see his smil-ing face, Though in his earth - ly courts.

2. There the great Monarch of the skies His sav - ing pow'r displays; And light breaks in up - on our eyes With kind and quick'ning rays.

3. With his rich gifts the heav'nly Dove Descends and fills the place; While Christ reveals his wondrous love, And sheds a - broad his grace.

REDEMPTION. C. M.

111

Andante.

1. Sing, ye re - deemed of the Lord, Your great de - liverer sing; Pilgrims, for Zi - on's ci - ty bound, Be joy - ful in your King.

2. See the fair way his hand hath raised, How ho - ly and how plain! Nor shall the simplest traveller err, Nor ask the track in vain.

3. No raving li - on shall de - stroy, Nor lurking ser - pent wound; Pleasure and safe - ty, peace and praise, Thro' all the path are found.

KIDDER. C. M

1. God, in the high and ho - ly place, Looks down up - on the spheres; Yet in his prov - i - dence and grace To eve - ry eye appears.

2. He bows the heav'ns; the mountains stand, A highway for our God: He walks a - midst the des - ert land; 'Tis Eden where he trod.

3. The forests in his strength rejoice; Hark! on the evening breeze, As once of old, the Lord God's voice Is heard a - mong the trees.

TYRE. C. M.

Allegro.

1. Awake, my soul! stretch ev'-ry nerve, And press with vigor on; A heaven-ly race de-mands thy zeal, And an im-mor-tal crown.

2. 'Tis God's all an - i - ma - ting voice That calls thee from on high; 'Tis his own hand pre-sents the prize To thine as - pir - ing eye.

BRADISH. C. M.

Larghetto e sostenuto.

1. When the worn spirit wants re - pose, And sighs her God to seek, How sweet to hail the evening's close, That ends the wea - ry week.

2. How sweet will be the dawning light, Whose soft and sa - cred rays The wil - ling soul to rest in - vite, And grate - ful songs of praise.

3. Blest day! thine hours too soon will cease; Yet, while they gently roll, Breathe, heav'nly Spirit, source of peace, A Sabbath o'er my soul.

CHRISTMAS. C. M.

HANDEL.

113



1. A - - wake, my soul! stretch ev - 'ry nerve, And press with vig - or on;..... A heav'n - ly



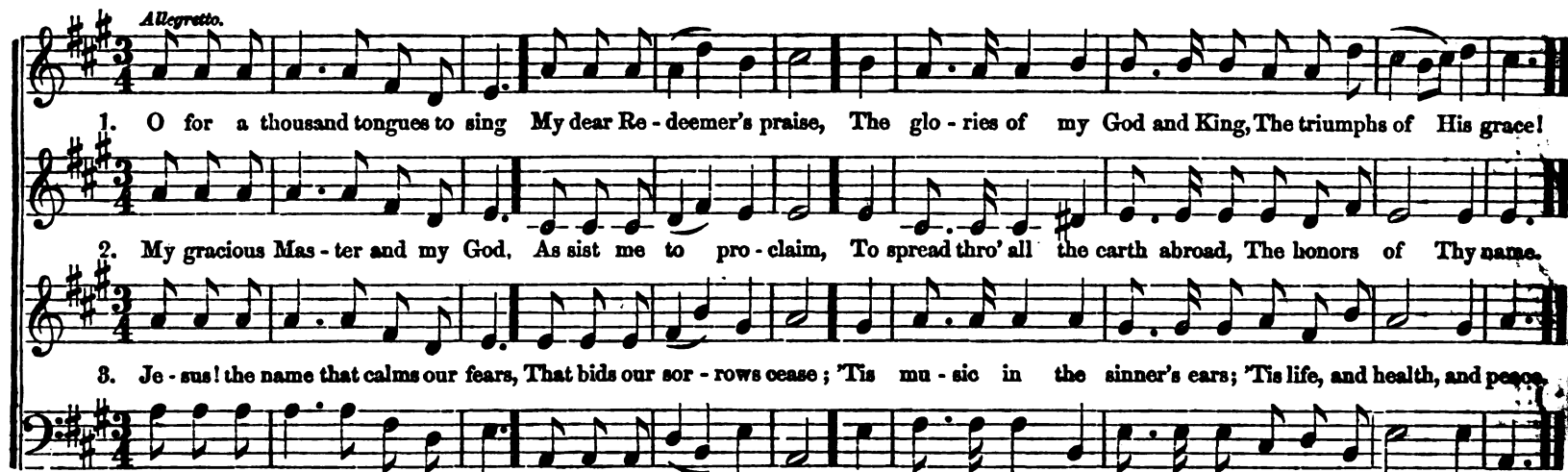
2. A.... cloud of wit - ness - es a - round Hold thee in full sur - vey;..... For - get the

race de - mands thy zeal, And an im - mor - tal crown,.... And an im - mor - tal crown.

steps al - rea - dy trod, And on - ward urge thy way,..... And on - ward urge thy way.

CHARITY. C. M.

Allegretto.

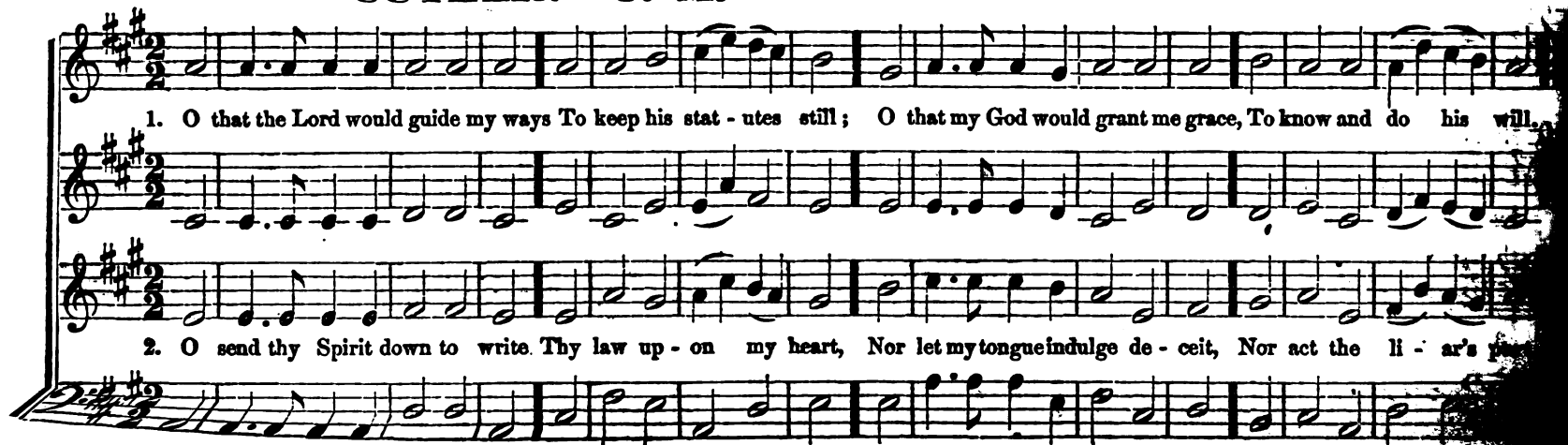


1. O for a thousand tongues to sing My dear Re - deemer's praise, The glo - ries of my God and King, The triumphs of His grace!

2. My gracious Mas - ter and my God, As sist me to pro - claim, To spread thro' all the carth abroad, The honors of Thy name.

3. Je - sus! the name that calms our fears, That bids our sor - rows cease; 'Tis mu - sic in the sinner's ears; 'Tis life, and health, and peace.

CUTLER. C. M.



1. O that the Lord would guide my ways To keep his stat - utes still; O that my God would grant me grace, To know and do his will.

2. O send thy Spirit down to write Thy law up - on my heart, Nor let my tongue indulge de - ceit, Nor act the li - ar's part.

HARDWICK. C. M.

115

Andante e Sostenuuto.



1. O here, if ev - er, God of love! Let strife and ha - tred cease; And ev - 'ry thought har - monious move, And ev - 'ry heart be peace.



2. Not here, where met to think on Him Whose latent thoughts were ours, Shall mortal pas - sions come to dim The prayer devo - tion pours.



DALE. C. M.

Andantino.



1. Through all the changingscenes of life, In troub - le and in joy, The praises of my God shall still My heart and tongue employ.



Of his deliverance I will boast, Till all who are dis - tress From my ex - ample comfort take, And charm their griefs to rest.



The host of God encamp a - round The dwellings of the just; De - liverance he af - fords to all Who on his succour trust.



*Moderato.**Arranged in 1763, by A. WILLIAMS, Teacher of Psalmody in London.*

1. My God, my por-tion, and my love, My ev - er - last-ing All, I've none but thee in heav'n a - bove, Or on this earth-ly ball.

2. What emp - ty things are all the skies! And this in - fe - rior clod! There's nothing here deserves my joys, There's nothing like my God.

3. In vain the bright, the burn-ing sun Scat - ters his fee - ble light; 'Tis thy sweet beams cre-ate my noon; If thou withdraw, 'tis night.

CAMBRIDGE. C. M.

DR. RANDALL.

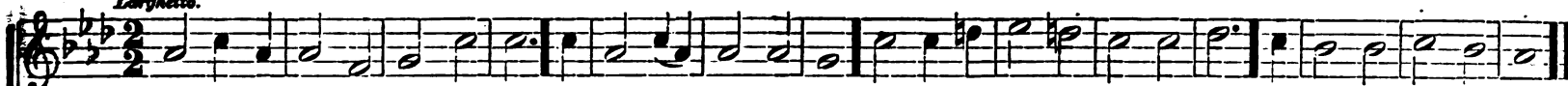
1. Come, Holy Spirit, heavenly Dove, With all thy quickening powers, Kindle a flame of sacred love In these cold hearts of ours, In these cold hearts of ours, In these, &c.

2. Look, how we grovel here be-low, Fond of these tri-ling toys! Our souls can neither fly nor go To reach eternal joys, To reach eternal joys, To reach e-ter-nal joys.

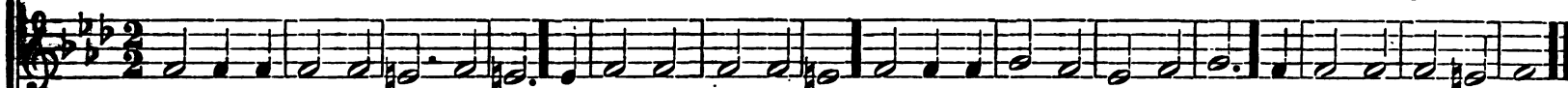
BOSTON. C. M.

117

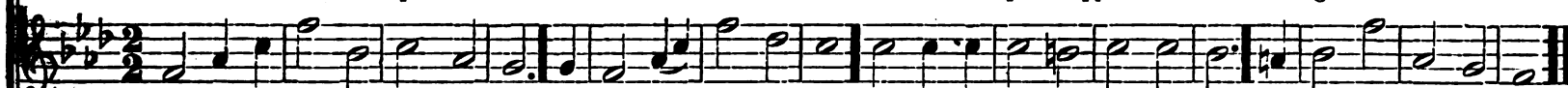
Larghetto.



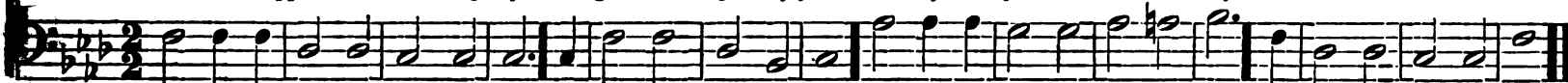
1. Let ev'ry tongue thy goodness speak, Thou sovereign Lord of all ; Thy strengthening hands uphold the weak, And raise the poor that fall.



2. When sor-row bows the spir - it down, Or vir - tue lies distressed Beneath some proud oppressor's frown, Thou giv'st the mourners rest.



3. The Lord supports our tottering days, And guides our gid - dy youth : Ho - ly and just are all his ways, And all his words are truth.



DUNDEE. C. M.



Let not de-spair, nor fell re-venge Be to my bo-som known ; Oh, give me tears for oth-ers' woes, And pa-tience for my own.



Let not de-spair, nor fell re-venge Be to my bo-som known ; Oh, give me tears for oth-ers' woes, And pa-tience for my own.



MONTGOMERY. C. M.

Andantino.

1. Our sins, a - las! how strong they be! And like a vio - lent sea, They break our du - ty, Lord, to thee, And hurry us a - way.

2. The waves of trouble, how they rise! How loud the tempests roar! But death shall land our weary souls Safe on the heavenly shore.

3. There, to ful - fil his sweet commands, Our speedy feet shall move; No sin shall clog our winged seal, Or cool our burning love.

PETITION. C. M.

HANDEL.

Andantino.

1. Our Father, God, who art in heav'n, All hallowed be thy name: Thy kingdom come, thy will be done In heav'n and earth the same.

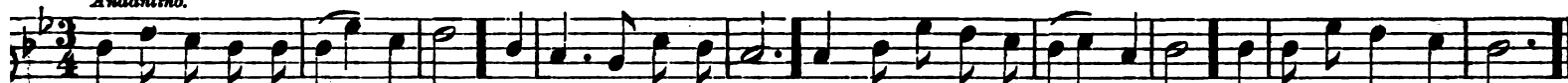
2. Give us this day our dai - ly bread; And as we those for - give Who sin a - gainst us, so may we For - giving grace receive.

3. In - to temp - tation lead us not; From e - vil set us free; And thine the kingdom, thine the pow'r, And glo ry ev - er be.

PEASVILLE. C. M.

119

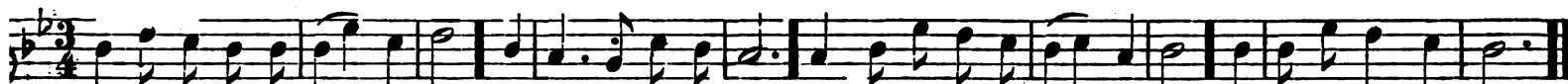
Andantino.



1. In all my vast concerns with thee, In vain my soul would try To shun thy presence, Lord, or flee The no-tice of thine eye



2. Thine all-surrounding sight sur-veys My ris-ing and my rest; My pub-lic walks, my pri-vate ways, And se-crets of my breast.



3. My thought lie op-en to the Lord, Before they're formed within; And ere my lips pronounce the word, He knows the sense I mean.

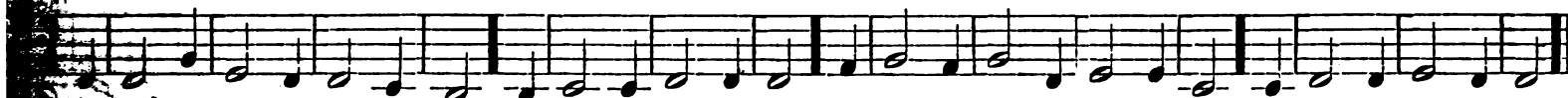


MOORE. C. M.

Andante.



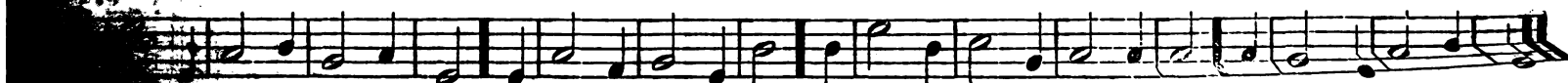
1. Were not the sin-ful Ma-ry's tears An offer-ing worthy heav'n? When o'er the faults of form-er years She wept and was for-given.

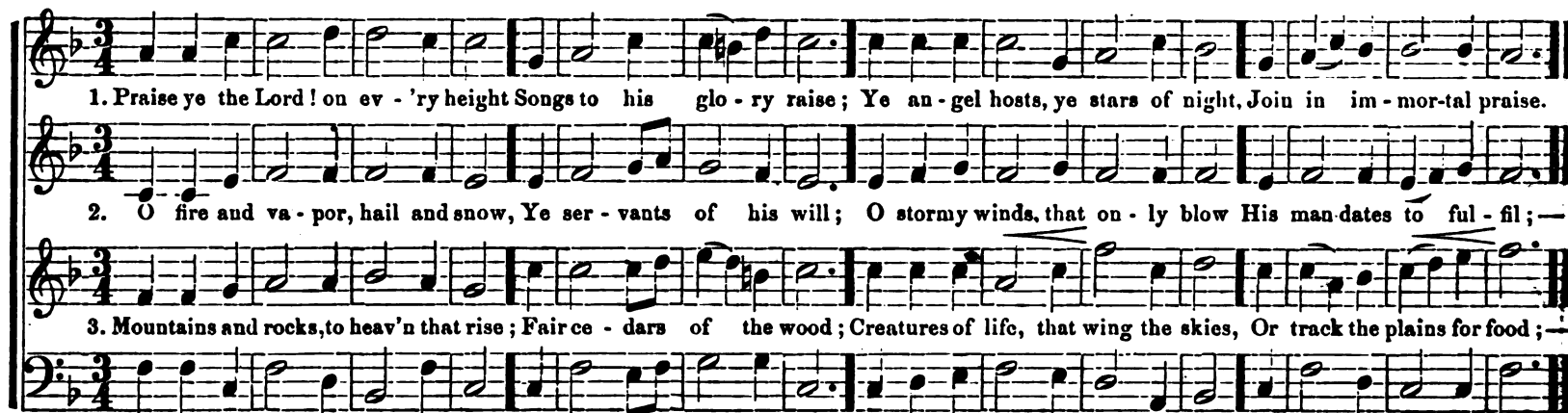


2. Who has bringing ev-ry balm-y sweet, Her days of lux-ury stor'd, She o'er her Saviour's hallowed feet The precious perfume pour'd.



3. Who has slept in er-ror's sleep, O! wouldst thou wake in heav'n? Like Ma-ry kneel, like Ma-ry weep, Love much, and be for-giv'n!





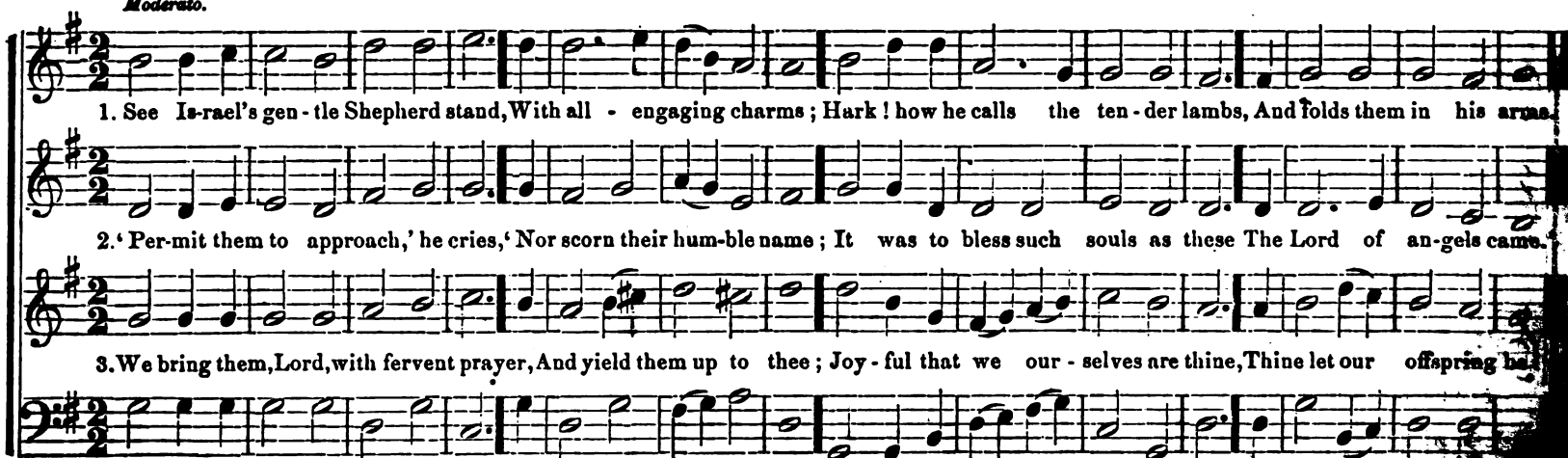
1. Praise ye the Lord! on ev-'ry height Songs to his glo-ry raise; Ye an-gel hosts, ye stars of night, Join in im-mor-tal praise.

2. O fire and va-por, hail and snow, Ye ser-vants of his will; O stormy winds, that on-ly blow His man-dates to ful-fil;-

3. Mountains and rocks, to heav'n that rise; Fair ce-dars of the wood; Creatures of life, that wing the skies, Or track the plains for food;—

BINGHAM. C. M.

GEORGE E. BIGELOW.

Moderato.


1. See Is-rael's gen-tle Shepherd stand, With all-engaging charms; Hark! how he calls the ten-der lambs, And folds them in his arms.

2. 'Per-mit them to approach,' he cries, 'Nor scorn their hum-ble name; It was to bless such souls as these The Lord of an-gels came.

3. We bring them, Lord, with fervent prayer, And yield them up to thee; Joy-ful that we our-selves are thine, Thine let our offspring be.

MONTEREY C. M.

121

Legato e sostenuto.

1. Calm, on the listening ear of night, Come heaven's melodious strains, Where wild Jude - a stretches far Her sil - ver mantled plains.

2. Ce - les-tial choirs, from courts a-bove, 'Mid sa - cred glo-ries there ; And an-gels, with their sparkling lyres, Make mu-sic on the air.

3. The answering hills of Pa - les - tine Send back the glad re - ply ; And greet, from all their ho - ly heights, The dayspring from on high.

LYNN. C. M.

Allegro.

1. Blest be the ev - er-last-ing God, The Fath - er of our Lord ; Be his a-bound - ing mercy prais'd, His ma - jes-ty adored.

2. When from the dead he rais'd his Son, And call'd him to the sky,..... He gave our souls a live - ly hope That they should never die.

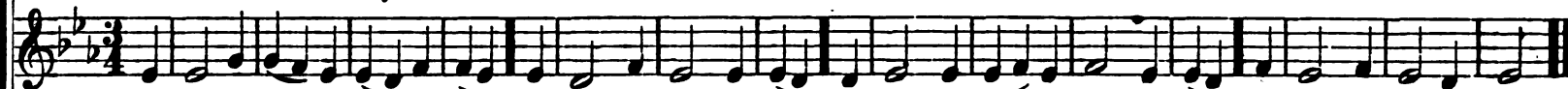
3. That the' our in - bred sins re-quire Our flesh to see the dust,..... Yet, as the Lord, our Saviour rose, So all his followers must.

ROCKLAND. C. M.

WILLIAM A. PACKARD.

Legato.

1. How large the promise, how di - vine, To Abra'm and his seed! "I'll be a God to thee and thine, Sup-ply - ing all their need."



2. The words of his ex-ten-sive love From age to age en-dure; The an - gel of the covenant proves, And seals the blessing sure.



3. Je - sus the an - cient faith confirms To our great fathers given; He takes young children to his arms, And calls them heirs of heaven.



LIMA. C. M.

Allegretto.

1. Oh 'twas a joy - ful sound to hear Our tribes de - vout-ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day!"



2. At Salem's courts we must ap - pear, With our as - sembled powers, In strong and beauteous or - der ranged, Like her unit - ed towers.



3. Oh pray we then for Sa - lem's peace, For they shall prosperous be, Thou ho - ly ci - ty of our God, Who bear true love to thee.



BROOKERVILLE. C. M.

123

Allegro Maestoso.

1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let eve - ry heart prepare him room, And heaven and na - ture sing.

2. Joy to the world, the Sa - viour reigns, Let men their songs em - ploy; While fields and floods, rocks, hills and plains, Re - peat the sounding joy.

3. Let all the earth his love proclaim, With all her different tongues, And spread the honor of his name, In mel - o - dy and songs.

BLOOMINGTON. C. M.

Maestoso.

1. The Lord descended from above, And bowed the heav'n's most high, And underneath his feet he cast The darkness of the sky.

2. On cheru - bim and ser - - a - phim Full roy - al - ly he rode, And on the wings of mighty winds, Came flying all a - broad.

He sat serene up - on the floods, Their fu - ry to restrain; And he, as sovereign Lord and King, For ev - er more shall reign.

PEARSONVILLE. C. M.

Allergo Maestoso.

1. Come, let us join our cheerful songs, With an - gels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

2. "Worthy the Lamb that died," they cry, "To be ex - alt - ed thus:" "Worthy the Lamb," our lips re - ply, "For he was slain for us."

3. Je - sus is wor - thy to re - ceive Hon - or and power di - vine; And blessings more than we can give, Be, Lord, for - ev - er thine.

PHILLIPS. C. M.

Allergo.

1. This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround his throne.

2. To-day he rose, and left the dead, And Satan's empire fell; To-day the saints his tri - umph spread, And all his wonders tell.

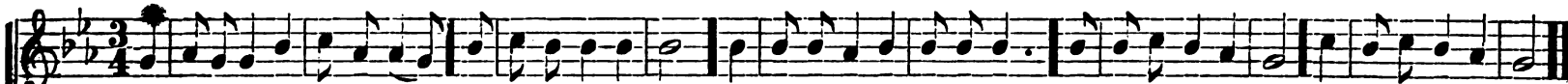
3. Ho - san - na to th' - anointed King, To Da - vid's ho - ly Son; Help us, O Lord, de - scend and bring Sal - va - tion from thy throne.

SPENCER. C. M.

SPENCER LANE.

125

Andantino.



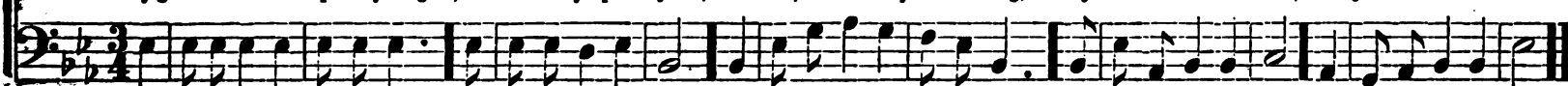
1. Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world a-bove, In the bright world above.



2. Great is the Lord; his pow'r unknown; And let his praise be great: I'll sing the hon-ors of thy throne, Thy works of grace re-peat, Thy works of grace re-peat.



3. Thy grace shall dwell upon my tongue; And while my lips re-joice, The men, who hear my sacred song, Shall join their cheerful voice, Shall join their cheerful voice.

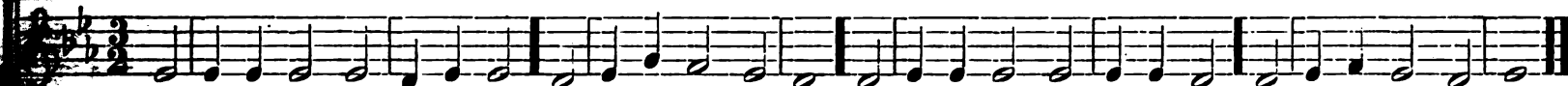


LISBORNE. C. M.

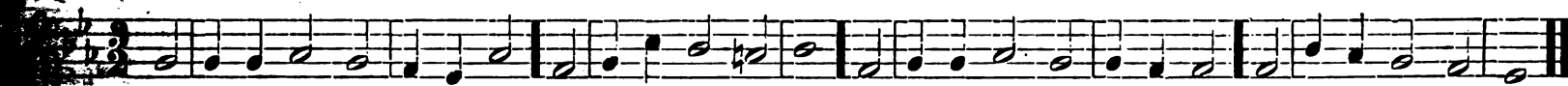
Andantino.



1. See Is-ra-el's gen-tle Shepherd stand, With all-en-ga-ging charms; Hark! how he calls the ten-der lambs, And folds them in his arms.



2. 'Per-mit them to approach,' he cries, 'Nor scorn their humble name; It was to bless such souls as these The Lord of an-gels came.'



3. We bring them, Lord, with fervent prayer, And yield them up to thee; Joy-ful that we ourselves are thine, Thine let our offspring be!



Allegro.

1. Blest be the ev-er-lasting God, The Fa-ther of our Lord; Be his abounding mercy prais'd, His majes-ty..... ador'd, His ma-jes-ty a - dor'd.

2. When from the dead he rais'd his Son, And call'd him to the sky, He gave our souls a lively hope That they should ne - - ver die, That they should never die.

3. What tho' our inbred sins require Our flesh to see the dust; Yet, as the Lord our Saviour rose, So all his followers must, So all his followers must.

CLARK. C. M.

ARRANGED BY D. F. HODGES.

Andantino.

1. How did my heart re-joice to hear My friends de - vout-ly say; "In Zi - on let us all ap - pear, And keep the solemn day!"

2. I love her gates, I love the road! The church, adorn'd with grace, Stands like a palace built for God, To shew his milder face.

3. Up to her courts, with joys unknown, The ho - ly tribes re-pair; The Son of David holds his throne, And sits in judgment there.

FREDONIA. C. M.

127

Moderato.



1. Sweet is the memo-ry of thy grace, My God, my heavenly King; Let age to age thy righteousness In sounds of glo-ry sing.

2. God reigns on high, but ne'er confines His goodness to the skies; Thro' all the earth his bounty shines, And eve-ry want sup-plies.

3. How kind are thy compassions, Lord! How slow thine anger moves! But soon he sends his pardoning word, To cheer the souls he loves.

PRINCE. C. M.

Andante.



1. Oh! for a clos-er walk with God, A calm and heav'nly frame; A light, to shine up-on the road That leads me to the Lamb.

2. Where is the bless-ed-ness I knew, When first I saw the Lord? Where is the soul-re-fresh-ing view Of Je-sus and his word?

3. How peaceful hours I once en-joyed! How sweet their memory still! But they have left an ach-ing void The world can nev-er fill.

Andantino.

1. Thy goodness, Lord, our souls confess; Thy goodness we a - dore; A spring, whose blessings never fail, A sea with-out a shore!

2. Sun, moon, and stars, thy love declare In eve - ry golden ray; Love draws the curtains of the night, And love brings back the day.

3. Thy bounty eve - ry sea - son crowns, With all the bliss it yields; With joy - ful clusters loads the vines, With strengthening grain, the fields.

JUDSON. C. M.

Andantino.

1. O thou, from whom all goodness flows, I lift my soul to thee; In all my sorrows, con-flicts, woes, Good Lord, re - mem - ber me.

2. When on my ach - ing burdened heart My sins lie heav - i - ly, Thy par - don grant, new peace impart: Good Lord, re - mem - ber me.

3. When tri - als sore ob - struct my way, And ills I can - not flee, O let my strength be as my day: Good Lord, re - mem - ber me.

ALLSTON. C. M.

129

Con Spirito

1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let eve - ry heart pre - pare him room,

2. Joy to the world, the Sa - viour reigns, Let men their songs em - ploy; While fields and floods, rocks, hills and plains;

3. No more let sin and sor - row grow, Nor thorns in - fest the ground; He comes to make his blessings flow,

And heaven and na - ture sing,.... Let eve - ry heart pre - pare him room, And heaven and na - ture sing.

Re - peat the sounding joy, While fields and floods, rocks, hills and plains, Re - peat the sound - ing joy.

Far as the curse is found,.... He comes to make his bless - ings flow, Far as the curse is found.

PORTLAND. C. M.

Religioso.

1. Oursins, alas! how strong they are! And, like a rag-ing flood, They break our duty, Lord, to thee, And force us from our God, And force us from our God.

2. The waves of trouble, how they rise! How loud the tempests roar! But death shall land our weary souls Safe on the heav'nly shore, Safe on the heav'nly shore.

3. Thereto fulfill his sweet commands Ourspeedy feet shall move; No sin shall clog our winged zeal, Or cool our burning love, Or cool our burning love.

CANTON. C. M.

Moderato.

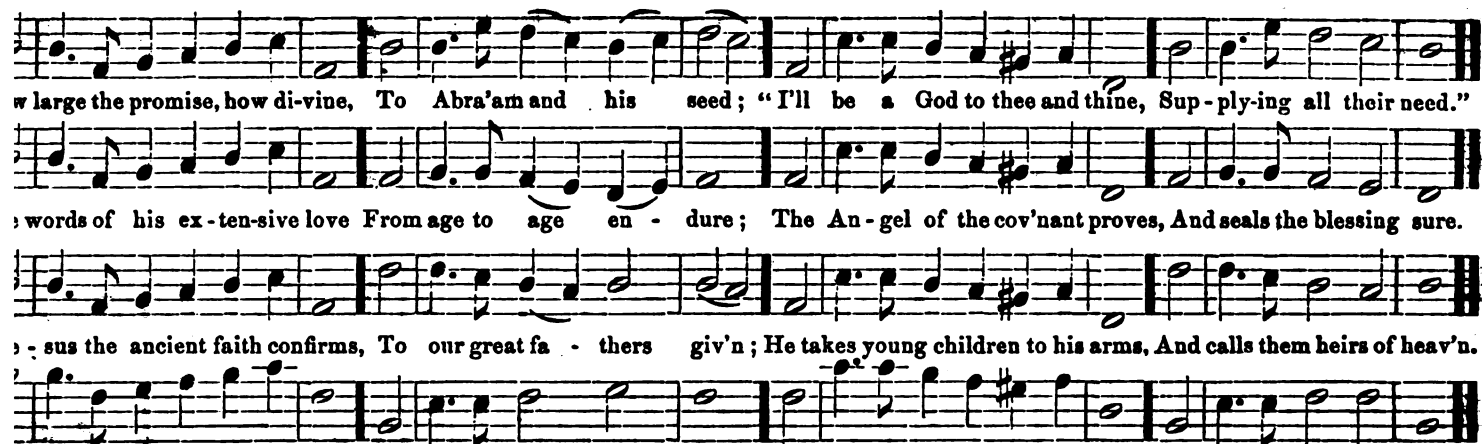
1. Let them neg-lect thy glo - ry, Lord, Who nev - er knew thy grace; But our loud songs shall still re - cord The wonders of thy praise.

2. We raise our shouts, O God, to thee, And send them to thy throne; All glo - ry to th'unit - ed Three, The un - di - vid - ed One.

3. 'Twas he, and we'll a - dore his name, That formed us by his word! 'Tis he re - stores our ruined frame, Sal - va - tion to the Lord.

TREADWELL. C. M.

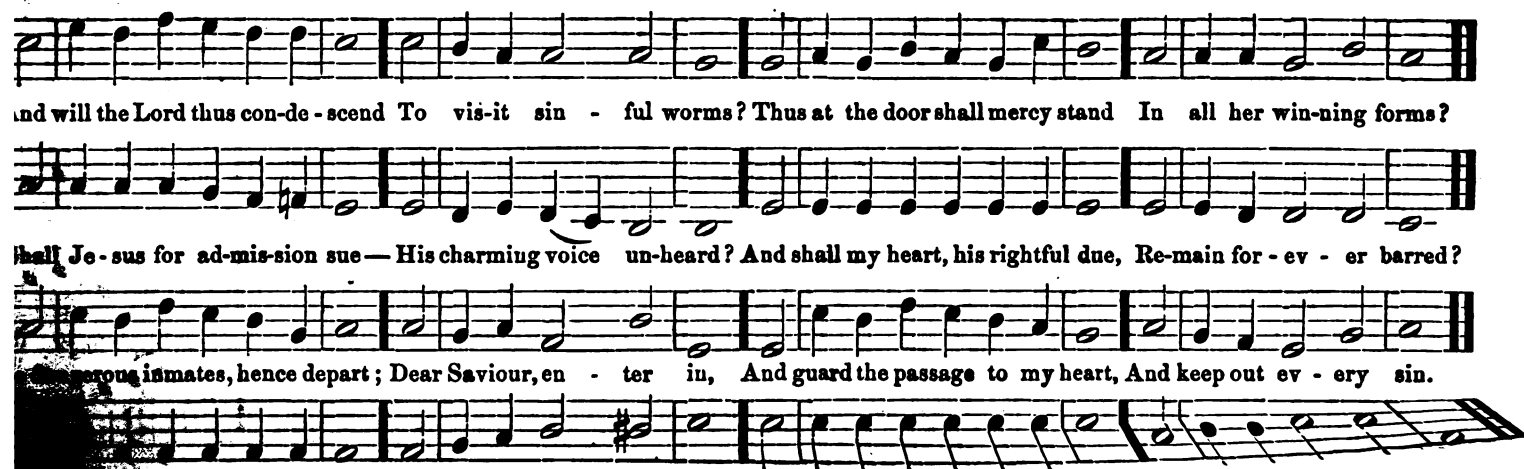
131



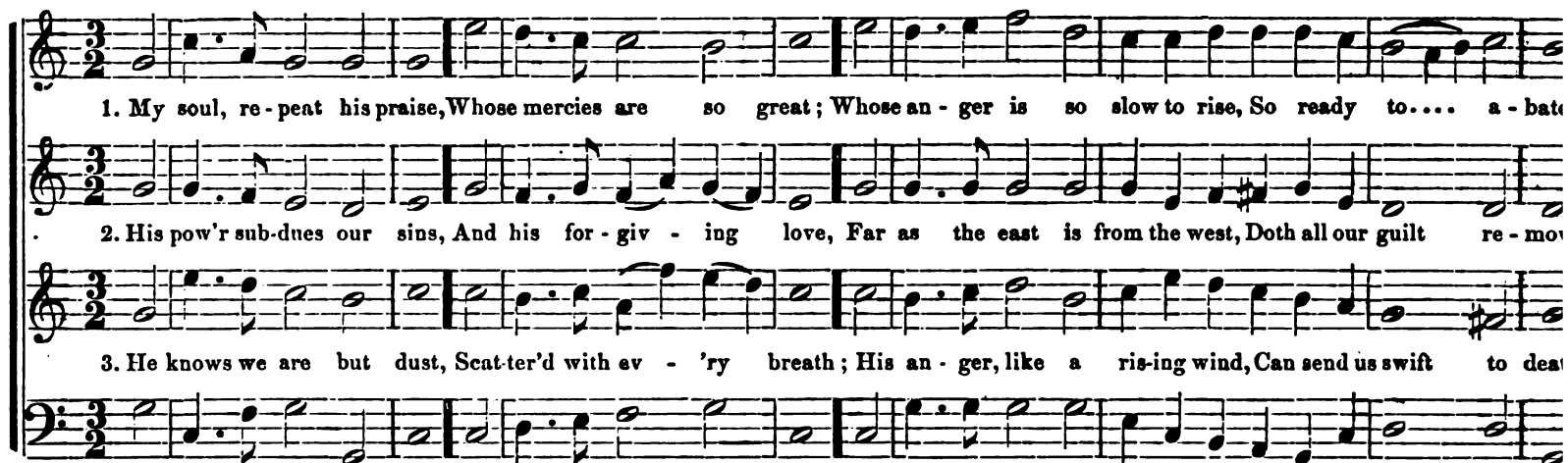
How large the promise, how di-vine, To Abra'am and his seed; "I'll be a God to thee and thine, Sup-ply-ing all their need."
 The words of his ex-ten-sive love From age to age en-dure; The An-gel of the cov'nant proves, And seals the blessing sure.
 Je-sus the ancient faith confirms, To our great fa-thers giv'n; He takes young children to his arms, And calls them heirs of heav'n.

HAYDN CHANT. C. M.

Incanto sostenuto.



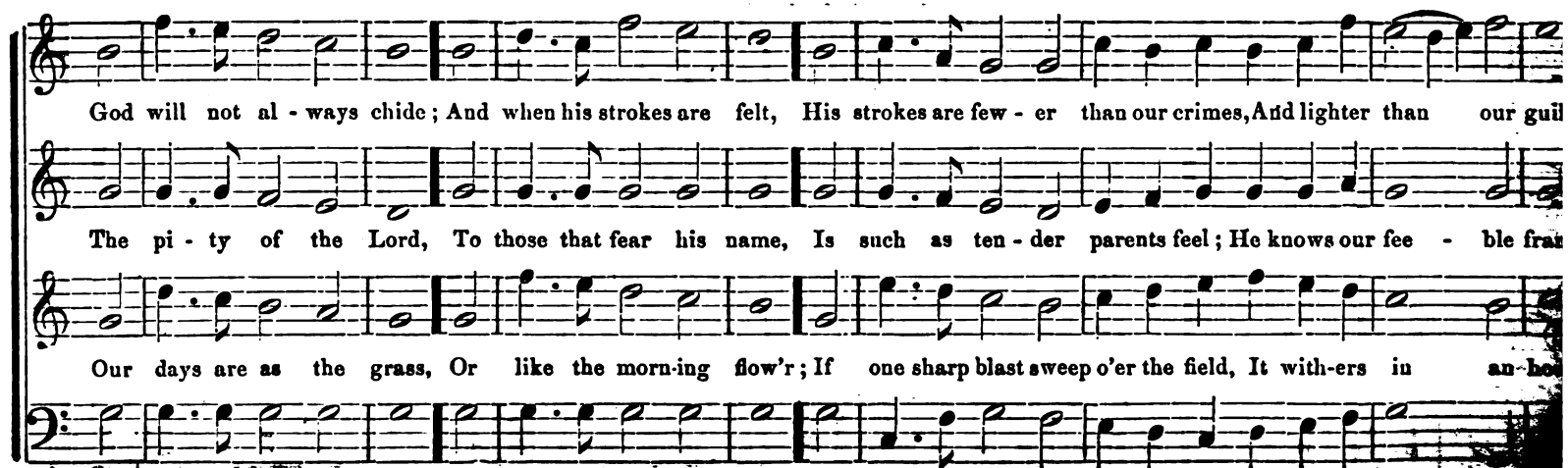
And will the Lord thus con-de-scend To vis-it sin-ful worms? Thus at the door shall mercy stand In all her win-ning forms?
 Shall Je-sus for ad-mis-sion sue— His charming voice un-heard? And shall my heart, his rightful due, Re-main for-ev-er barred?
 Sin-nerous in-mates, hence depart; Dear Saviour, en-ter in, And guard the passage to my heart, And keep out ev-ery sin.

Moderato.


1. My soul, re-peal his praise, Whose mercies are so great; Whose an-ger is so slow to rise, So ready to.... a-bate

2. His pow'r sub-dues our sins, And his for-giv-ing love, Far as the east is from the west, Doth all our guilt re-mov

3. He knows we are but dust, Scat-ter'd with ev-'ry breath; His an-ger, like a ris-ing wind, Can send us swift to dea



God will not al-ways chide; And when his strokes are felt, His strokes are few-er than our crimes, And lighter than our guil

The pi-ty of the Lord, To those that fear his name, Is such as ten-der parents feel; He knows our fee-ble fra

Our days are as the grass, Or like the morn-ing flow'r; If one sharp blast sweep o'er the field, It with-ers in an ho

CHRYSTOSTOM. S. M. 8 lines.

133

Moderato.

1. A charge to keep I have, A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky;

2. Arm me with jeal - our care, As in thy sight to live; And, O! thy servant, Lord, pre - pare The strict ac - count to give;

To serve the present age, My call - ing to ful - fil: O may it all my powers en - gage To do my Mas - ter's will!

Help me to watch and pray, And on thy-self re - ly: As - sured, if I my trust be - tray, I shall for - sak - en die.

GOLDEN STREET. S. M.

Allegro

1. Come, we that love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne, And thus surround the throne.

2. Let those refuse to sing Who never knew our God; But favorites of the heavenly King May speak their joys abroad, May speak their joys abroad.

3. The hill of Zi - on yields A thousand sacred sweets, Before we reach the heavenly fields, Or walk the golden streets, Or walk the golden streets.

SHAW. S. M.

ORVILLE M. TINKHAM.

Andantino

1. How great thy mercies, Lord! How plenteous is thy grace! Which, in the prom-ise of thy love, Includes our ris - ing race.

2. Our offspring, still thy care, Shall own their fa - ther's God; To lat - est times thy blessings share, And sound thy praise a - broad.

3. Thee let the fa - thers own, Thee let the sons a - dore; Joined to the Lord in sol - emn vows, To be for - got no more.

BENJAMIN. S. M.

135

Allegro con anima.

1. Come, sound his praise abroad, And hymns of glo - - ry sing; Je - ho - vah is the sovereign God, The u - ni - ver - - sal King.

2. He formed the deeps unknown; He gave the seas their bound; The watery worlds are all his own, And all the sol - - id ground.

3. Come, worship at his throne, Come, bow before the Lord: We are his works, and not our own, He formed us by his word.

NEWARK. S. M.

Andante.

The pi - ty of the Lord To those that fear his name, Is such as ten - der parents feel: He knows our fee - ble frame.

He knows we are but dust, Scattered with eve - ry breath; His an - ger, like a ris - ing wind, Can send us swift to death.

Our days are as the grass, Or like the morning flower; When blasting winds sweep o'er the field, It with - ers in an hour.

ROBINSON. S. M.

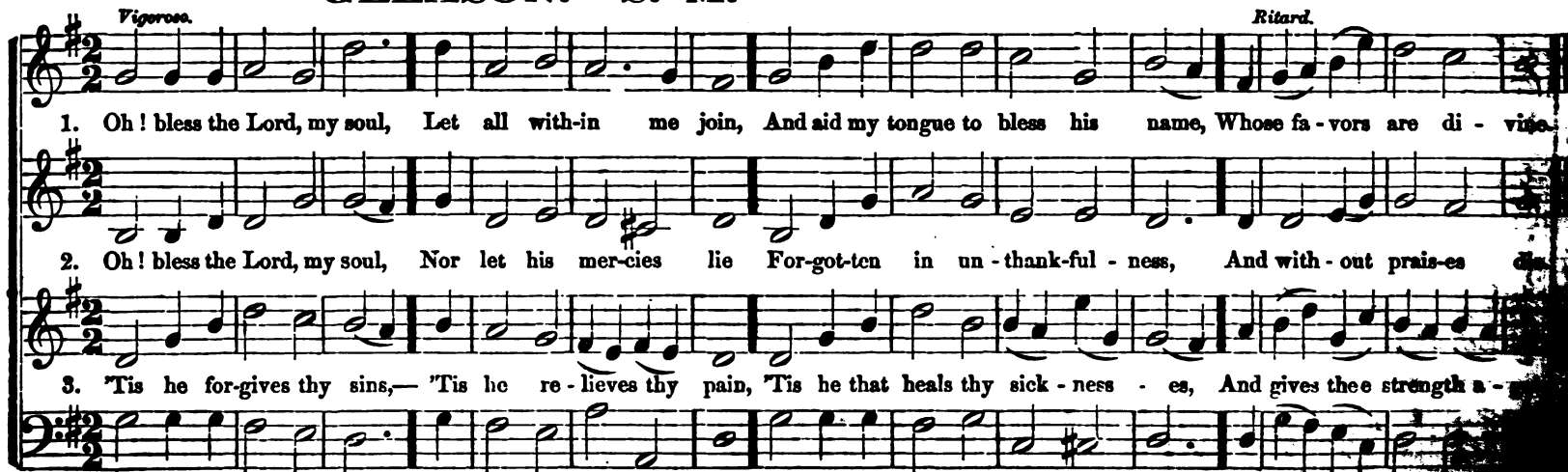
Maestoso.


1. All mighty Ma - ker, God! How wondrous is thy name! Thy glories how dif - fused a - broad, Thro' all cre - a - tion's frame!

2. Na - ture, in eve - ry dress, Her humble hom - age pays; And does a thousand ways ex - press Her un - dis - sem - bled praise.

3. My soul would rise and sing Her great Cre - a - tor too; Fain would my tongue a dore my King, And pay the hom - age due.

GLEASON. S. M.

*Vigorous.**Ritard.*


1. Oh! bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa - vors are di - vine.

2. Oh! bless the Lord, my soul, Nor let his mer - cies lie For - got - ten in un - thank - ful - ness, And with - out prais - es die.

3. 'Tis he for - gives thy sins, — 'Tis he re - lieves thy pain, 'Tis he that heals thy sick - ness - es, And gives thee strength a - gain.

NILES. S. M.

137

Vigrozo.

1. Ye ser-vants of the Lord, Each in his of - fice wait, Ob - ser-vant of his heavenly word, And watchful at his gate.

2. Let all your lamps be bright, And trim the gold - en flame; Gird up your loins, as in his sight, For aw - ful is his name.

3. Watch! 'tis your Lord's command, And while we speak he's near; Mark the first sig - nal of his hand, And ready all ap - pear.

WESTBORO'. S. M.

Larghetto.

1. O, where shall rest be found,—Rest for the wea-ry soul? 'Twere vain the ocean depths to sound, Or pierce to either pole.

2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be - yond this vale of tears, There is a life a - bove, Un - mea-sured by the flight of years; And all that life is love;—

Moderato.

1. Sweet is the task, O Lord, Thy glorious acts to sing; To praise thy name, and hear thy word, And grate-ful offerings bring.

2. Sweet, at the dawn-ing hour, Thy boundless love to tell; And, when the night-wind shuts the flower, Still on the theme to dwell.

3. Sweet, on this day of rest, To join, in heart and voice, With those who love and serve thee best, And in thy name re-joice.

STELLA. S. M.

Mancasse me non troppo.

1. Be-hold, the lof - ty sky De-claims its ma - ker God; And all his star-ry works on high Proclaim his power a - broad.

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Di - vine-ly teach his name.

3. In ev-'ry diff - 'rent land Their general voice is known; They shew the wonders of his hand, And or - ders of his throne.

FARNSWORTH. S. M.

139

Cantabile.



1. Sweet is the task, O Lord, Thy glori-ous acts to sing, To praise thy name, and hear thy word, And grate-ful offer-ings bring.

2. Sweet at the dawning hour, Thy boundless love to tell; And when the night wind shuts the flower, Still on the theme to dwell.

3. Sweet on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re-joice.

STAPLES. S. M.

GEORGE H. THAYER.

Andantino.



1. O, lead me to the rock That's high a - bove my head, And make the cov - ert of thy wings My shel - ter and my shade.

2. Within Thy presence, Lord, For ev - er I'll a - bide; Thou art the tow'r of my de - fence, The ref - uge where I hide.

3. Thou giv - est me the lot Of those that fear Thy name; If end - less life be their re - ward, I shall pos - sess the same.

Moderato.

1. My soul, re-peat his praise, Whose mercies are so great; Whose an-ger is so slow to rise, So ready to.... a-ba

2. His pow'r sub-dues our sins, And his for-giv-ing love, Far as the east is from the west, Doth all our guilt re-mo

3. He knows we are but dust, Scat-ter'd with ev-'ry breath; His an-ger, like a ris-ing wind, Can send us swift to dea

God will not al-ways chide; And when his strokes are felt, His strokes are few-er than our crimes, And lighter than our gu

The pi-ty of the Lord, To those that fear his name, Is such as ten-der parents feel; He knows our fee-ble fr

Our days are as the grass, Or like the morn-ing flow'r; If one sharp blast sweep o'er the field, It with-ers in an

GOLDEN STREET. S. M.

Allegro

1. Come, we that love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne. And thus surround the throne.
2. Let those refuse to sing Who never knew our God; But favorites of the heavenly King May speak their joys abroad, May speak their joys abroad.
3. The hill of Zi - on yields A thousand sacred sweets, Before we reach the heavenly fields, Or walk the golden streets, Or walk the golden streets.

ORVILLE M. TINKHAM.

SHAW. S. M.

Andantino.

1. How great thy mercies, Lord! How plenteous is thy grace! Which, in the promise of thy love, Includes our rising.
2. Our offspring, still thy care, Shall own their father's God; To latest times thy blessings share, And sound thy praise abroad.
- Then let the sons adore; Joined to the Lord in solemn vows, To be forgot.

BENJAMIN. S. M.

135

Allegro con anima.

1. Come, sound his praise abroad, And hymns of glo - - - ry sing; Je - ho - vah is the sovereign God, The u - ni - ver - - sal King.

2. He formed the deeps unknown; He gave the seas their bound; The watery worlds are all his own, And all the sol - - id ground.

3. Come, worship at his throne, Come, bow before the Lord: We are his works, and not our own, He formed us by his word.

NEWARK. S. M.

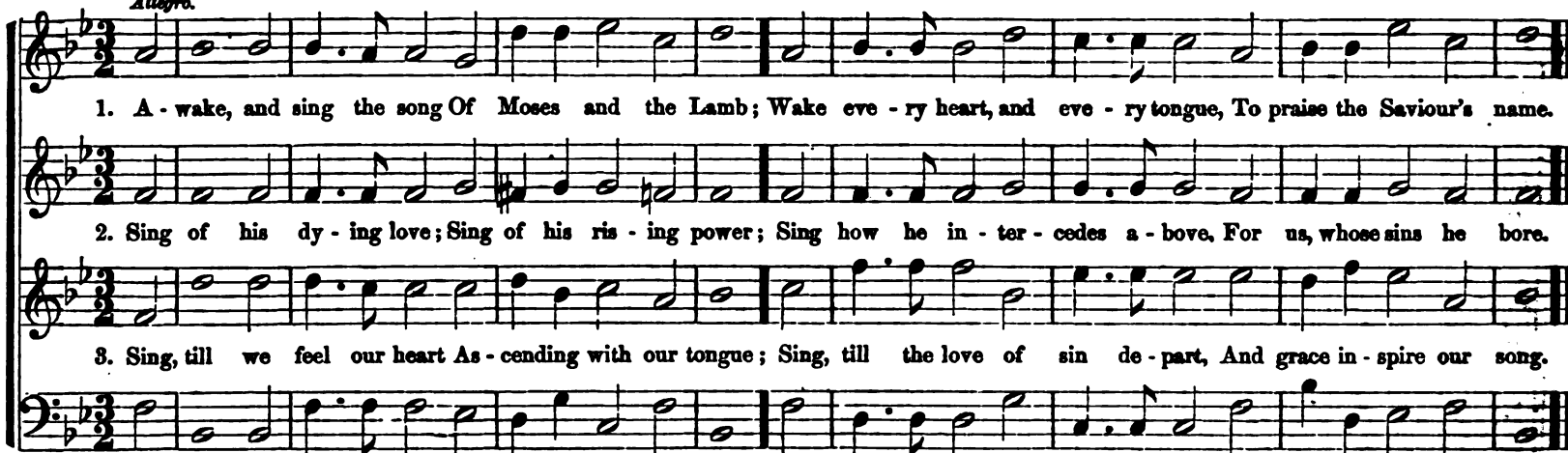
Andante.

The pi - ty of the Lord To those that fear his name, Is such as ten - der parents feel: He knows our fee - ble frame.

He knows we are but dust, Scattered with eve - ry breath; His an - ger, like a ris - ing wind, Can send us swift to death.

Our days are as the grass, Or like the morning flower; When blasting winds sweep o'er the field, It with - ers in an hour.

BERLIN. S. M.

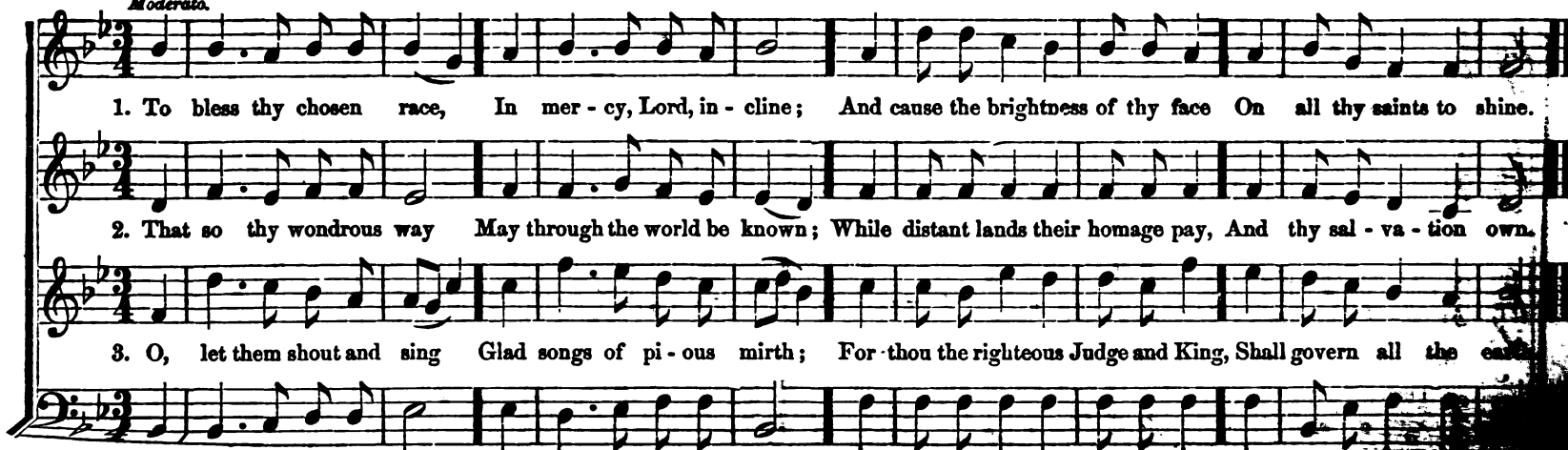
Allegro.


1. A - wake, and sing the song Of Moses and the Lamb; Wake eve - ry heart, and eve - ry tongue, To praise the Saviour's name.

2. Sing of his dy - ing love; Sing of his ris - ing power; Sing how he in - ter - cedes a - bove, For us, whose sins he bore.

3. Sing, till we feel our heart As - cending with our tongue; Sing, till the love of sin de - part, And grace in - spire our song.

POWELSON. S. M.

Moderato.


1. To bless thy chosen race, In mer - cy, Lord, in - cline; And cause the brightness of thy face On all thy saints to shine.

2. That so thy wondrous way May through the world be known; While distant lands their homage pay, And thy sal - va - tion own.

3. O, let them shout and sing Glad songs of pi - ous mirth; For thou the righteous Judge and King, Shall govern all the earth.

KENDALL. S. M.

141

Moderato.

1. Ye ser-vants of the Lord, Each in his of - fice wait, Ob-ser-vant of his heavenly word, And watchful at his gate.

2. Let all your lamps be bright, And trim the gold - en flame; Gird up your loins, as in his sight, For aw - ful is his name.

3. Watch! 'tis your Lord's command, And while we speak he's near; Mark the first sig - nal of his hand, And ready all ap - pear.

ADA. S. M.

Larghetto e sostenuto.

1. O, where shall rest be found,—Rest for the wea - ry soul? 'Twere vain the o - cean depths to sound, Or pierce to either pole.

2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be - yond this vale of tears, There is a life a - bove, Un - mea - sured by the flight of years; And all that life is love;—

MARLBORO'. S. M.

Vigorous.

1. Oh, cease my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Hath not for thee a home.

2. Be-hold the ark of God! Be-hold the o-pen door! Oh, haste to gain that dear a-bode, And rove, my soul, no more.

3. There safe thou shalt a-bide, There sweet shall be thy rest; And ev-'ry long-ing sat-is-fied, With full sal-va-tion blest.

FITCHBURG. S. M.

Moderato.

1. Sweet is the task, O Lord, Thy glorious acts to sing; To praise thy name, and hear thy word, And grateful offerings bring.

2. Sweet, at the dawn-ing hour, Thy boundless love to tell; And, when the night-wind shuts the flower, Still on the theme to dwell.

3. Sweet, on this day of rest, To join, in heart and voice, With those who love and serve thee best, And in thy name re-joice.

CRANBROOK. S. M.

THOMAS CLARK.

143

Allro Moderato.

Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - o shall re - sound,

Heaven with the ech - o shall re -

Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - o shall re - sound,

Heaven with the ech - o shall re -

Heaven with the ech - o shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

And Heaven with the echo shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Heaven with the ech - o shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Heaven with the echo shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Allegretto.

Behold the morning sun, ... Be - gins ... his glori - ous way,

Behold the morning sun, Be - gins his glori - ous way, His beams thro' all the nations

Behold the morning sun, Be - gins his glori - ous way, His beams thro' all the nations

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The second and third staves are vocal lines in treble clef, also in 3/4 time, with lyrics. The bottom staff is a bass line in bass clef, 3/4 time, with lyrics. The music is in G major and 3/4 time, marked 'Allegretto'.

And life and light con - vey, His beams thro' all the na - tions run, And life ... and light con - vey.

run, ...

And life and light con - vey, His beams thro' all the na - tions run, And life ... and light con - vey.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The second staff is a vocal line in treble clef, 3/4 time, with lyrics. The third staff is a vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is a bass line in bass clef, 3/4 time, with lyrics. The music is in G major and 3/4 time, marked 'Allegretto'.

HARWOOD. S. M.

145

Moderato.

1. Not with our mor-tal eyes Have we be-held the Lord; Yet we re-joice to hear his name, And love him in his word.

2. On earth we want the sight Of our Re-deemer's face; Yet, Lord, our in-most thoughts de-light To dwell up-on thy grace.

3. And when we taste thy love, Our joys di-vine-ly grow Un-speak-a-ble, like those a-bove, And heav'n be-gins be-low.

MOUNT AUBURN. S. M.

Directo.

1. And am I born to die? To lay this bo-dy down? And must my trembling spir-it fly In-to a world un-known?

2. How hea-vy is the night that hangs up-on our eyes, Till Christ, with His re-viv-ing light, O-ver our souls a-rise!

3. Our guil-ty spir-its dread To meet the wrath of heaven; But in his right-eous-ness ar-rayed, We see our sins for-given.

KNOXVILLE. S. M.

Larghetto.

1. How ten-der is thy hand, O thou most gracious Lord! Afflictions come at thy command, And leave us at thy word.

2. How gentle was the rod That chastened us for sin! How soon we found a gracious God Where deep distress had been! *Ritard.*

3. A Father's hand we felt, A Father's heart we knew; 'Mid tears of penitence we knelt, And found his word was true.

MORNINGTON. S. M.

LORD MORNINGTON.

Allegro.


My gracious God, how plain Are thy di-rect-ions given! O, may I nev-er read in vain, But find the path to heav-

My gracious God, how plain Are thy di-rect-ions given! O, may I nev-er read in vain, But find the path to heav-

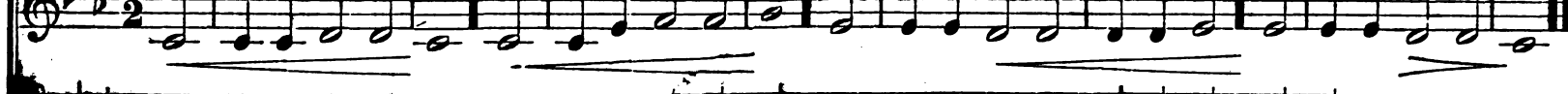

BEETHOVEN. S. M.

ARRANGED FROM L. V. BEETHOVEN.

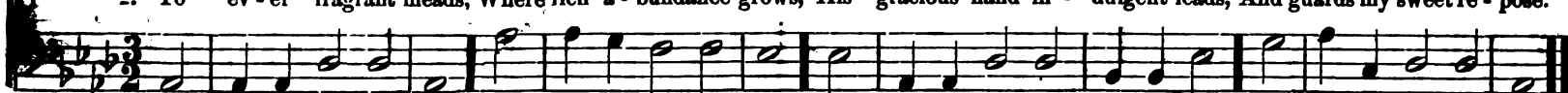

147



1. While my Re-deemer's near, My shepherd and my guide, I bid fare-well to eve-ry fear; My wants are all sup-plied.



2. To ev-er fragrant meads, Where rich a-bundance grows, His gracious hand in-dulgent leads, And guards my sweet re- pose.



MARCIA. S. M.

O. B. BROWN.



1. If on a qui-et sea, T'ward heav'n we calm-ly sail, With grateful hearts, O God, to thee, We'll own the fa-v'ring gale.



2. Should the surg-es rise, And rest de-lay to come; Blest be the sor-row, kind the storm Which drives us near-er home.



QUINCY. S. M.

Larghetto.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. Beneath his watchful eye His saints securely dwell; That hand which bears all nature up, Shall guard his children well.

3. Why should this anxious load Press down your weary mind? Haste to your heavenly Father's throne, And sweet re-freshment find.

OLMUTZ. S. M.

GREGORIAN.

Allegretto.

1. Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake.

2. Blest is the man, O God, That stays himself on thee! Who waits for thy salvation, Lord, Shall thy salvation see.

FESTUS. S. M. 6 lines.

149

Lento e Dolce.

1. With hum - ble heart and tongue, My God, to thee I pray: O, bring me now, while I am young,

2. Make an un - guard - ed youth, The ob - ject of thy care; Help me to choose the way of truth,

To thee, the liv - ing way, O, bring me now, while I am young, To thee, the liv - ing way.

And fly from eve - ry snare, Help me to choose the way of truth, And fly from eve - ry snare.

1. Shall wis - dom cry a - loud, And not her speech be heard? The voice of God's e - ter - nal Word, De - serves it no re - gard

2. Be - fore the fly - ing clouds, Before the sol - id land, Be - fore the fields, before the floods, I dwelt at his right hand

Vigorous.

1. Let all the earth their voi - ces raise, To sing a psalm of no - bler praise, To sing and bless Je - ho - vah's name;

2. Oh! haste the day, the glo - rious hour, When earth shall feel his sav - ing power, And barb'rous na - tions fear his name:

His glo - ry let the hea - then know, His won - ders to the na - tion show, And all his sav - ing works proclaim.

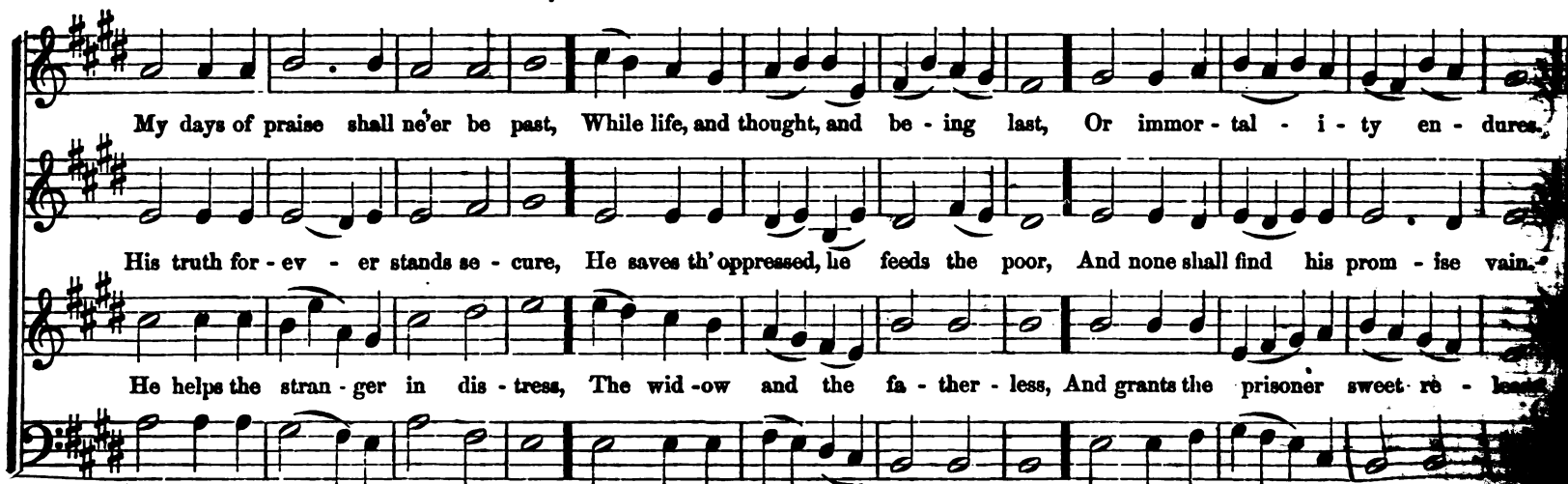
Then shall the race of man con - fess, The beau - ty of his ho - li - ness, And in his courts his grace proclaim.

Con Spirito.


1. I'll praise my Mak - er with my breath; And when my voice is lost in death, Praise shall em - ploy my nob - ler powers:

2. Hap - py the man whose hopes re - ly On Israel's God; he made the sky, And earth, and seas, with all their train:

3. The Lord hath eyes to give the blind, The Lord sup - ports the sink - ing mind; He sends the lab' - ring conscience peace:



My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or immor - tal - i - ty en - dures,


His truth for - ev - er stands se - cure, He saves th'oppressed, he feeds the poor, And none shall find his prom - ise vain.

He helps the stran - ger in dis - tress, The wid - ow and the fa - ther - less, And grants the prisoner sweet re - lease.

PHILLIPSTON. L. P. M.

153

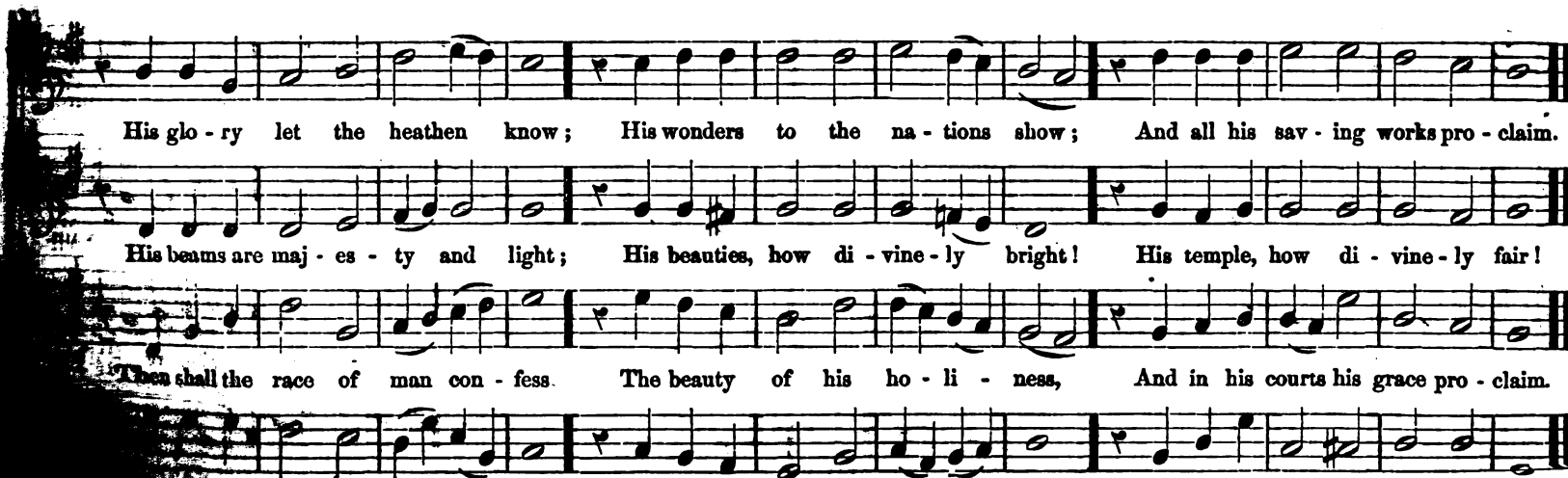
Moderato.



1. Let all the earth their voic - es raise, To sing the choic - est psalm of praise; To sing and bless Je - ho - vah's name:

2. He framed the globe, he built the sky, He made the shin - ing worlds on high, And reigns complete in glo - ry there:

3. Come the great day, the glori - ous hour, When earth shall feel his sav - ing power, And barb'rous na - tions fear his name!



His glo - ry let the heathen know; His wonders to the na - tions show; And all his sav - ing works pro - claim.

His beams are maj - es - ty and light; His beauties, how di - vine - ly bright! His temple, how di - vine - ly fair!

Then shall the race of man con - fess The beauty of his ho - li - ness, And in his courts his grace pro - claim.

Von Spirito.

O, could we speak the matchless worth, O, could we sound the glo - ries forth, Which in our Sav - iour shine,

O, could we speak the match - less worth,

O, could we speak the match - - - less worth, O could we sound the glo - ries forth, Which in our Sav - iour shine,

O, could we speak the matchless worth,

This system contains four staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second and third staves are vocal lines in treble clef, and the fourth staff is a bass line in bass clef. The lyrics are written below the staves, with some words hyphenated across measures.

We'd soar, and touch the heaven - ly strings, And vie with Gabriel, while he sings, In notes al - most di - vine.

We'd soar and touch the heaven - - ly strings, And vie with Gabriel, while he sings, In notes al - most di - vine.

We'd soar and touch the heaven - - ly strings, In notes al - most di - vine.

This system contains four staves of music, continuing the vocal and bass lines from the first system. The lyrics are written below the staves, with some words hyphenated across measures.

CHARLESTOWN. C. P. M.

155

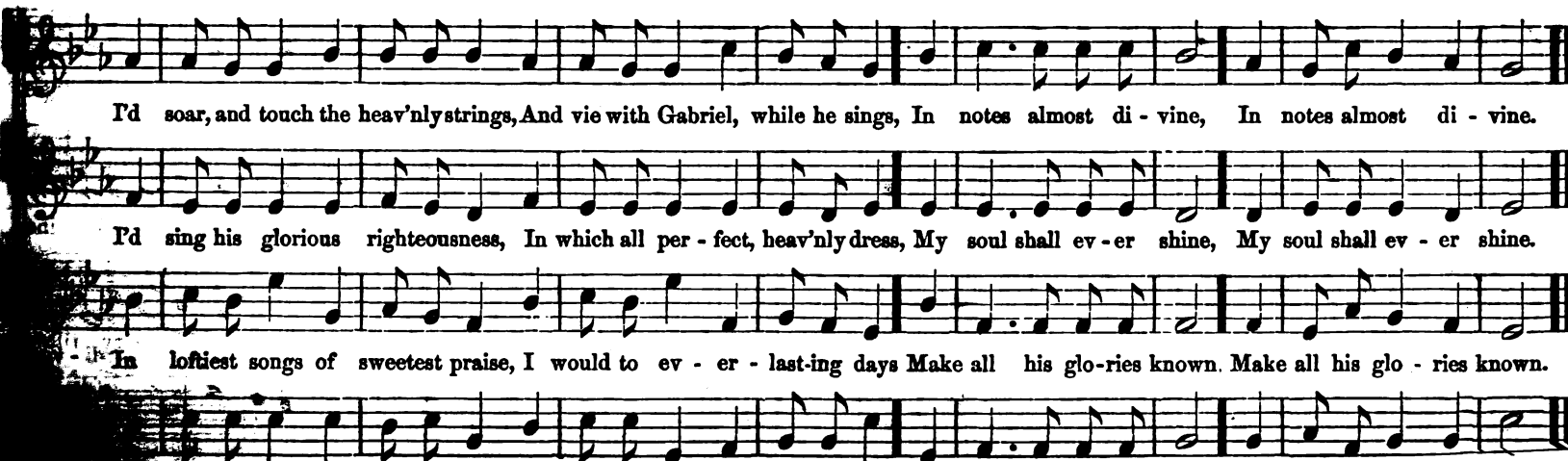
Allegro Moderato.



1. Oh, could I speak the matchless worth, Oh, could I sound the glo - ries forth Which in my Sa - viour shine!

2. I'd sing the prec - ious blood he split, My ran - som from the dread - ful guilt Of sin and wrath di - vine:

3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne:



I'd soar, and touch the heav'nly strings, And vie with Gabriel, while he sings, In notes almost di - vine, In notes almost di - vine.

I'd sing his glorious righteousness, In which all per - fect, heav'nly dress, My soul shall ev - er shine, My soul shall ev - er shine.

In loftiest songs of sweetest praise, I would to ev - er - last - ing days Make all his glo - ries known. Make all his glo - ries known.

Moderato.

1. My God! thy boundless love I praise; How bright on high its glo - ries blaze! How swift - ly bloom be - low!

2. 'Tis love that paints the pur - ple morn, And bids the clouds, in air up - borne, Their gen - ial drops dis - til;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains two verses of lyrics. The second staff is a vocal line in treble clef, also with a key signature of one flat and a 4/4 time signature. The third staff is a vocal line in treble clef, also with a key signature of one flat and a 4/4 time signature. The fourth staff is a bass line in bass clef with a key signature of one flat and a 4/4 time signature.

It streams from thine e - ter - nal throne; Through heaven its joys for ev - er run, And o'er the earth they flow.

In eve - ry ver - nal beam it glows, And breathes in eve - ry gale that blows, And glides in eve - ry ri -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It contains two verses of lyrics. The second staff is a vocal line in treble clef, also with a key signature of one flat and a 4/4 time signature. The third staff is a vocal line in treble clef, also with a key signature of one flat and a 4/4 time signature. The fourth staff is a bass line in bass clef with a key signature of one flat and a 4/4 time signature.


CANDIA. C. P. M.

157

Andante Cantabile.



1. O thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts it - self on thee?



2. Slain in the guilt - ty sin - ner's stead, His spot - less right - eous - ness I plead, And his a - vail - ing blood;



3. The King of ter - rors then.... would be A wel - come mes - sen - ger to me, To bid me come a - way;




I have no re - fuge of my own, But fly to what my Lord hath done And suffered once for me.



That right - eous - ness my robe.... shall be, That mer - it shall a - tone for me, And bring me near to God.



Un - clogged by earth, or earth - ly things, I'd mount, I'd fly with ea - ger wings, To ev - er - last - ing day.



Cantabile

DILLINGHAM. S. P. M.

1. How pleased and blest was I, To hear the people cry 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

2. Zion, thrice happy place, Adorn'd with wondrous grace, And walls of strength embrace thee round; In thee our tribes appear To pray, and praise, and hear The sacred gospel's [joyful sound.

3. Here David's greater Son Has fix'd his royal throne; He sits for grace and judgment here: He bids the saints be glad, He makes the sinner sad, And humble souls rejoice with fear.

LIVERPOOL. S. P. M.

Allargretto.

1. The Lord Jehovah reigns, And royal state maintains; His head with awful glories crown'd; Array'd in robes of light, Begirt with sov'reign might, And rays of majesty around.

2. Upheld by his commands, The world securely stands, And skies and stars obey thy word; Thy throne was fix'd on high, Before the starry sky; Eternal is thy kingdom, Lord.

3. In vain the noisy crowd, Like billows fierce and loud, Against thine empire rage and roar; In vain with angry spite The surly nations fight, And dash like waves against the shore.

FARMINGTON. S. P. M.

159

Moderato.



1. How pleasant 'tis to see Kindred and friends a - gree, Each in his prop - er sta - tion move;

2. Like fruit - ful showers of rain, That wa - ter all the plain, De - scend - ing from the neighboring hills;



And each ful - fil his part, With sym - pa - thiz - - ing heart, In all the cares of life and love!

And streams of pleas - ure roll Through eve - ry friend - ly soul, Where love, like heavenly dew, dis - tils.

Andantino.

1. Come eve - ry pi - ous heart, That loves the Sa - viour's name! Your nob - lest powers ex - ert To cel - e - brate His fame;

2. He left His star - ry crown, And laid His robes a - side; On wings of love came down, And wept, and bled, and died:

3. From the dark grave He rose, The mansion of the dead; And thence His mighty foes In glorious tri - ump led;

Tell all a - bove, and all be - low, The debt of love to Him you owe.

What He en - dured, no tongue can tell, To save our soul from death and hell.

Up thro' the sky the conqueror rode, And reigns on high, the Saviour - God.

LINDLOW. H. M.

161

Allegro Resoluto.

1. Ye tribes of A - dam, join With heav'n, and earth, and seas, And of - fer notes di - vine To your Cre - a - tor's praise. Ye ho - ly

2. Thou sun, with dazzling rays, And moon that rules the night, Shine to your Maker's praise With stars of twinkling light. His pow'r de -

3. The shining worlds a - bove In glorious or - der stand; Or in swift courses move, By his supreme command. He spake the

throng,..... Of an - gels bright, Of an - gels bright, In worlds of light, In worlds of light Be - gin the song.

Ye ho - ly throng,

His pow'r de - clare, Ye floods on high,.... Ye floods on high, And clouds that fly, And clouds that fly In empty air.

He spake the word, And all their frame.... And all their frame, From noth - ing came, From noth - ing came To praise the Lord.

Allegro.

1. Lord of the worlds a - bove, How pleas - ant and how fair, The dwellings of thy love, Thine earth ly tem - ples are!

2. Oh! hap - py souls that pray Where God appoints to hear! Oh, hap - py men that pay Their con - stant ser - vice there!

3. They go from strength to strength Thro' this dark vale of tears, Till each ar - rives at length, Till each in heaven ap - pears.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff.

To thine a - bode My heart as - pires, With warm de - sires, To see my God.

They praise thee still; And hap - py they, Who love the way To Zi - on's hill.

Oh, glo - rious seat, When God our King Shall thith - er bring Our wil - ling feet!

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff.

TROY. H. M.

163

Andante.

1. Mark the soft fall - ing snow, And the dif - fu - - sive rain! To heaven, from whence it fell, It

2. Ar - rayed in beau - teous green, The hills and val - - leys shine, And man and beast are fed By

3. 'So,' saith the God of grace, 'My gos - pel shall de - scend, Al - migh - ty to ef - fect The

turns not back a - gain; But wa - ters earth Through eve - ry pore, And calls forth all Her se - cret store,

prov - i - dence di - vine: The har - vest bows Its gold - en ears, The co - pious seed Of fu - ture years.

pur - pose I in - tend; Mil - lions of souls Shall feel its power, And bear it down To mil - lions more.'



Lord of the worlds a - bove, How pleas-ant and how fair, The dwell - ings of thy love, Thine earth - ly tem - ples, are!

This system contains the first two staves of the hymn. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the staves.



To thine a - bode, my heart as - pires, With warm de - sires to see my God.

To thine a - bode, my heart as - pires, With warm de - sires to see my God.

To thine a - bode..... my heart as - pires,.....

This system contains the second two staves of the hymn. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the staves. The final line of the hymn is written below the staves.

CHICAGO. C. H. M.

165

Moderato.

1. When I can trust my all with God, In tri-al's fear-ful hour, Bow, all re-signed, be-neath his rod,

2. O, bles-sed be the hand that gave, Still bless-ed when it takes; Bless-ed be he who smites to save,

The image shows the first two stanzas of the hymn. Each stanza consists of two lines of music. The first line of each stanza has a vocal melody with lyrics underneath. The second line of each stanza is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'.

And bless his spar-ing power, A joy springs up a-mid dis-tress, A foun-tain in the wil-der-ness.

Who heals the heart he breaks; Per-fect and true are all his ways, Whom heaven a-dores and earth o-beys.

The image shows the third stanza of the hymn. It consists of two lines of music. The first line has a vocal melody with lyrics underneath. The second line is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

CONTEMPLATION. S. H. M.

Espresso.

1. Friend af - ter friend de - parts; Who hath not lost a friend? There is no u - nion here of hearts,

2. There is a world a - bove, Where part-ing is un - known,— A whole e - ter - ni - ty of love,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The music is written in a simple, clear style with notes and rests.

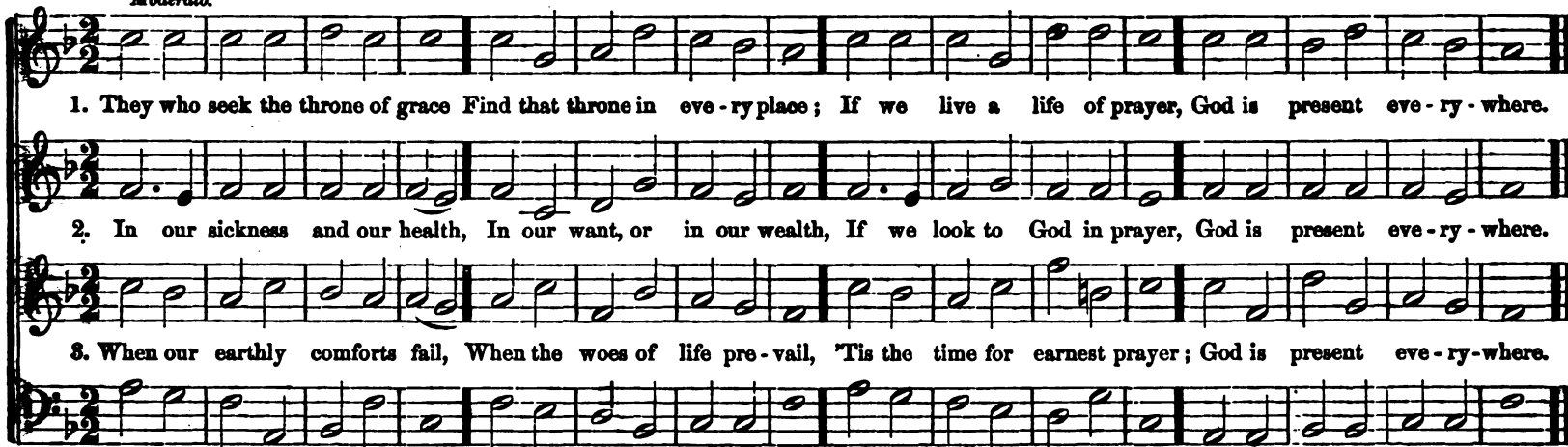
That finds not here an end. Were this frail world our on - ly rest, Liv - ing, or dy - ing, none were blest.

And bless - ed - ness a - lone; And faith be - holds the dy - ing here, Trans - la - ted to that hap - pier sphere.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The music is written in a simple, clear style with notes and rests.

SWIFTVILLE. 7s.

167

Moderato.

1. They who seek the throne of grace Find that throne in eve-ry place; If we live a life of prayer, God is present eve-ry-where.

2. In our sickness and our health, In our want, or in our wealth, If we look to God in prayer, God is present eve-ry-where.

3. When our earthly comforts fail, When the woes of life pre-vail, 'Tis the time for earnest prayer; God is present eve-ry-where.

CONCORD. 7s.

Spiritoso.

1. Christ, the Lord, is risen to-day, Sons of men, and an-gels, say! Raise your songs of triumph high; Sing, ye heav'ns, and earth, reply!

2. Love's redeeming work is done, Fought the fight, the bat-tle won: Lo! our sun's e-clipse is o'er, Lo! he sets in blood no more.

3. Vain the stone, the watch, the seal, Christ hath burst the gates of hell: Death in vain for-bids his rise, Christ hath opened par-a-dise.

Religioso.

1. Sa - cred day, for - ev - er blest! Day of all our days the best! Welcome hours of praise and pray'r, Free from toil, fa - tigue and care!

2. Tho' this day of rest we close, Still in thee our hearts re - pose; Guide and guard us all our days; O may all our lives be praise!

Vining. 7s.

T. M. DEWEY.

Andante.

1. Children of the heavenly King, As ye jour - ney sweetly sing; Sing your Saviour's wor - thy praise, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod; They are hap - py now, and ye Soon their hap - pi - ness shall see.

3. Shout, ye lit - tle flock, and blest; You on Jesus' throne shall rest; There your seat is now pre - pared, There your kingdom and re - ward.

Spiritoso.

1. Hark! the her - ald an - gels sing, "Glo - ry to the new - born King! Peace on earth, and

2. Joy - ful, all ye na - tions, rise; Join the tri - umph of the skies; With th' angel - ic

3. Mild he lays his glo - ry by; Born, that man no more may die: Born to raise the

mer - cy mild; God and sin - ners rec - on - ciled, God and sin - ners rec - on - ciled."

host pro - claim, "Christ is born in Beth - le - hem, Christ is born in Beth - le - hem."

sons of earth; Born to give them sec - ond birth, Born to give them sec - ond birth.

Andante.

1. Gracious spir-it,—Love di-vine! Let thy light with-in us shine; All our guilt-y fears re-move, Fill us with thy heavenly love.

2. Speak thy pardon-ing grace to me, Set the bur-den-ed sin-ner free; Lead us to the Lamb of God, Wash us in his pre-cious blood.

3. Life and peace to us im-part; Seal sal-va-tion on each heart: Breathe thyself into each breast, Earnest of im-mor-tal rest.

SEYMOUR. 7s.

E. C. KILBOURNE.

Larghetto.

1. Lord, be-fore thy throne we bend; Now to thee our eyes ascend: Ser-vants to our Mas-ter true, Lo! we yield thee hom-age due.


2. Now be-fore thee, Lord, we bow, We are weak, but mighty thou: Sore distressed, yet sup-pliant still, Here we wait thy ho-ly will.

3. Leave us not be-neath the power Of temp-ta-tion's darkest hour: Swift to read their cap-tives' doom, See our foes ex-ult-ing on.

DANVERS. 7s.

171

Son Spirito.



1. Hail, all hail the joy - ful morn! Tell it forth from earth to heaven, That to us a



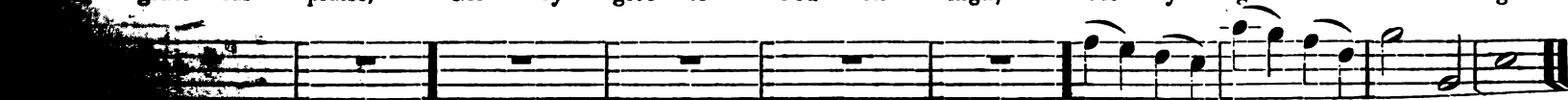
2. An - gels, bend - ing from the sky, Chant - ed at the won-drous birth; "Glo - ry be to



3. Join we then our fee - ble lays To the cho - rus of the sky; And, in songs of



child . is born, That to us a son is given, That to us a son is given.



God on high, Peace,—good - will to man on earth, Peace,—good - will to man on earth."



grate - ful praise, Glo - ry give to God on high, Glo - ry give to God on high.

RAWSONVILLE. 7s.

Moderato.

1. Children of the Heav'nly King, As ye journey, sweetly sing; Sing your Saviour's wor-thy praise, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod; They are hap-py now, and ye Soon their hap-pi-ness shall see.

3. Shout, ye lit-tle flock and blest; You on Jesus' throne shall rest; There your seat is now pre-pared, There your kingdom and re-ward.

LEWISTON. 7s.

Andante.

1. Lord, be-fore thy presence come, Bow we down with ho-ly fear; Call our err-ing footsteps home, Let us feel that thou art near.

2. Wand'ring thoughts and languid pow'rs, Come not where devotion kneels; Let the soul ex-pand her stores, Glow-ing with the joy she feels.

3. At the por-tals of thine house, We re-sign our earth-born cares; Nobler thoughts our souls en-gross, Songs of praise and fervent prayer.

WALTHAM. 7s.

173

Cantabile.

1. Lord, we come be-fore thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls de-pend; In com-pas-sion now descend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.

3. In thine own ap-point-ed way, Now we seek thee, here we stay; Lord, we know not how to go, Till a bless-ing thou bestow.

SAVANNAH. 7s.

ALFRED ARTHUR.

Moderato.

1. Hasten, Lord, the glorious time, When, beneath Messiah's sway, Eve-ry na-tion, eve-ry clime, Shall the gos-pel call o-bey.

2. Mightiest kings his pow'r shall own, Heathen tribes his name a-dore; Sa-tan and his host, o'erthrown, Bound in chains shall hurt no more.

3. Then shall wars and tumults cease, Then be banished grief and pain; Righteousness, and joy, and peace, Un-dis-turbed shall ev-er reign.

BATH. 7s.

Messtoso.

1. Wake the song of ju-bi-lee, Let it e-cho o'er the sea; Now is come the promis'd hour, Jesus reigns with sov'reign pow'r.

2. All ye na-tions, join and sing, "Christ of lords and king, is King;" Let it sound from shore to shore; Je-sus reigns for-ev-er-more.

MONTREAL. 7s.

Andantino.

1. Lord, be-fore thy pre-sence come, Bow we down with ho-ly fear; Call our err-ing footsteps home, Let us feel that thou art near.

2. Wand'ring tho'ts and languid pow'rs Come not where de-votion kneels; Let the soul ex-pand her stores, Glowing with the joy she feels.

EDES. 7s.

MOZART.

175

Allegretto.

1. Let us with a joy - ful mind, Praise the Lord, for he is kind ; For his mercies shall en - dure, Ev - er faithful, ev - er sure.

2. Let us sound his name a - broad, For of gods he is the God ; Who, with all - commanding might, Filled the new - made world with light.

BARCELONA. 7s.

Maestoso.

1. Ho - ly, ho - ly, ho - ly Lord, Be thy glo : rious name adored ; Lord, thy mer - cies nev - er fail ; Hail, ce - les - tial goodness, hail !

2. Though un - wor - thy, Lord, thine ear, Deign our hum - ble songs to hear ; Purer praise we hope to bring, When a - round thy throne we sing.

JEWETT. 7s.

Larghetto

1. Come ! said Je-sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home ; Wea - ry pil - grim, hith er come !

2. Sin-ner come ! for here is found, Balm that flows for ev'-ry wound ; Peace that ev-er shall en-dure, Rest e - ter - nal, sa - cred, sure.

CORRELLA. 7s.

BELLINI.

Larghetto.

1. Je-sus, to thy wounds I fly ; Purge my sins of deep-est dye ; Lamb of God, for sin-ners slain, Wash a-way my crimson stain.

2. Plunge me in that sa cred flood, In that fountain of thy blood ; Then thy Father's eye shall see Not a spot of guilt in

"Watchman! tell us of the Night." 7s.

177

TREBLE SOLO.

TENOR SOLO.



1. { Watchman! tell us of the night; What its signs of promise are. Trav'ler! o'er yon mountain height, See that glo-ry-beam-ing star! }
 { Watchman! does its beauteous ray Aught of hope or joy fore-tell? Trav'ler! yes, it brings the day, Promised day of Is-ra-el! }
2. { Watchman! tell us of the night; High-er yet that star as-cends. Trav'ler! bless-ed-ness and light, Peace and truth its course portends. }
 { Watchman! will its beams a-lone Gild the spot that gave them birth? Trav'ler! a-ges are its own: See! it bursts o'er all the earth. }
3. { Watchman! tell us of the night; For the morning seems to dawn. Trav'ler! darkness takes its flight, Doubt and ter-ror are withdrawn. }
 { Watchman! let thy wand'rings cease, Hie thee to thy qui-et home. Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! }

INSTRUMENT.



CHORUS.



Moderato.

1. Je - sus, Lord, we look to thee, Let us in thy name a - gree ; Show thy - self the Prince of Peace : Bid our jars for - ev - er cease

2. By thy re - con - cil - ing love, Ev - 'ry stumbling - block re - move ; Each to each u - nite, en - dear ; Come, and spread thy banner here.

3. Make us of one heart and mind, Courteous, pi - ti - ful, and kind ; Low - ly, meek in thought and word, Al - to - geth - er like our Lord.

BACH. 7s.

Vigorous.

1. Hast - en, Lord, the glorious time When, beneath Mes - si - ah's sway, Ev - 'ry nation, ev - 'ry clime Shall the gos - pel call o - bay.

2. Mightiest kings his pow'r shall own, Heathen tribes his name a - dore ; Sa - tan and his host o'erthrown, Bound in chains, shall hurt no more.

3. Then shall wars and tumults cease, Then be banished grief and pain ; Righteousness, and joy, and peace, Undisturbed, shall ev - er reign.

KEOKUCK. 7s. 6 lines.

179

Legato.

1. Rock of A - ges, cleft for me, Let me hide my - self in thee! Let the wa - ter and the blood,

2. Not the la - bors of my hands Can ful - fil thy law's de - mands; Could my zeal no re - spite know,

From thy riv - en side which flow'd, Be of sin the doub - le cure, Cleanse me from its guilt and pow'r.

Could my tears for - ev - er flow, All for sin would not a - tone, Thou must save, and thou a - lone.

Moderato. *Fine.* *D.C.*

1. Qui-et, Lord, my froward heart, Make me teach-a - ble and mild, Upright, simple, free from art; Make me as a lit-tle child;
From distrust and en-vy free, Pleas'd with all that pleases thee.

Fine. *D.C.*

2. What thou shalt to - day pro - vide, Let me as a child receive; What to-morrow may be-tide, Calm-ly to thy wisdom leave;
'Tis enough that thou wilt care; Why should I the burden bear?

BALTIMORE. 7s, 6 & 8 lines

Andantino. *Fine.* *D.C.*

1. Lord, what off'ring shall we bring, At thine altars when we bow? Hearts, the pure un - sullied spring, Whence the kind af - fee - tions flow;
Soft compassion's feeling soul, By the melting eye ex - pressed; Sym - pa - thy, at whose control Sorrow leaves the wounded breast;

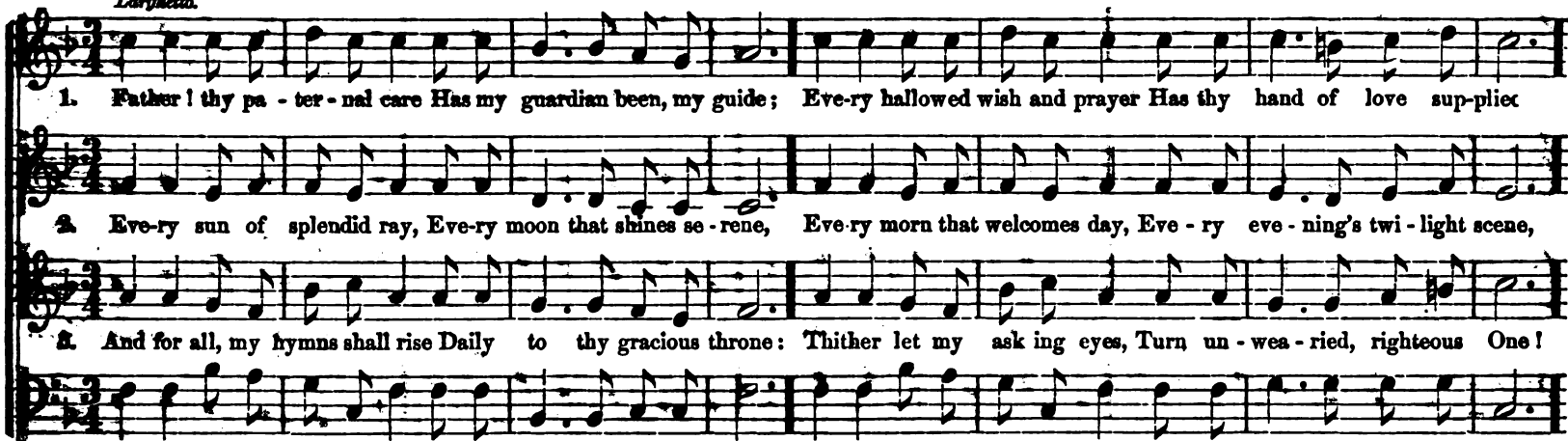
Fine. *D.C.*

2. Willing hands to lead the blind, Bind the wounded, feed the poor; Love, em - bracing all our kind; Chari - ty, with liberal - stores
Teach us, O thou heav'nly King. Thus to show our grateful mind, Thus th'ac - cepted offering bring, Love to thee and all man - kind.

CASTLETON. 7s, 8 lines.

181

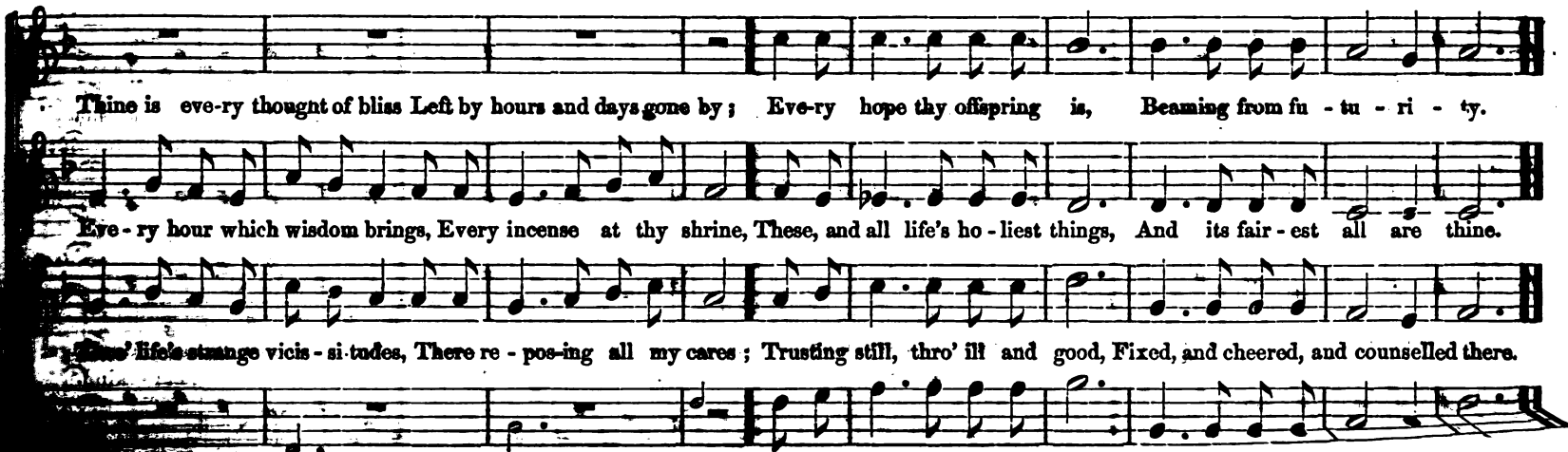
Larghetto.



1. Father ! thy pa - ter - nal care Has my guardian been, my guide; Eve-ry hallowed wish and prayer Has thy hand of love sup-plier

2. Eve-ry sun of splendid ray, Eve-ry moon that shines se - rene, Eve-ry morn that welcomes day, Eve - ry eve - ning's twi - light scene,

3. And for all, my hymns shall rise Daily to thy gracious throne: Thither let my ask ing eyes, Turn un - wea - ried, righteous One!



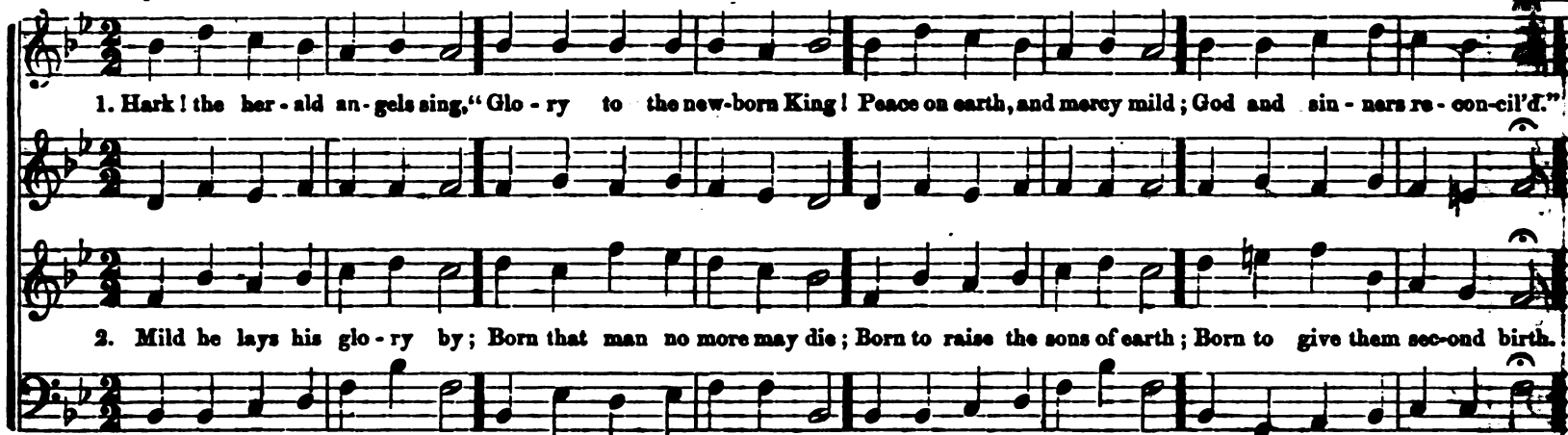
Thine is eve-ry thought of bliss Left by hours and days gone by; Eve-ry hope thy offspring is, Beaming from fu - tu - ri - ty.

Eve - ry hour which wisdom brings, Every incense at thy shrine, These, and all life's ho - liest things, And its fair - est all are thine.

Thine life's strange vicis - si - tudes, There re - pos - ing all my cares; Trusting still, thro' ill and good, Fixed, and cheered, and counselled there.

HERALD. 7s, 8 lines.

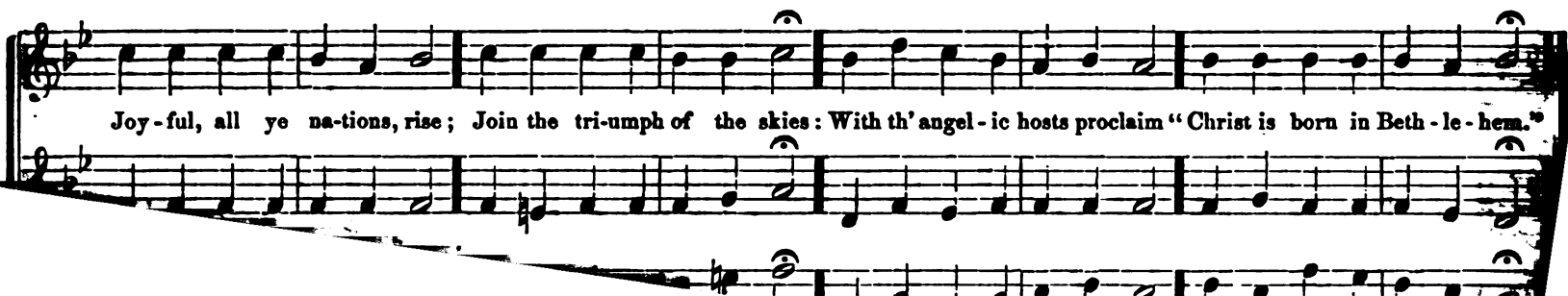
Allagro Moderato.



1. Hark! the her-ald an-gels sing, "Glo-ry to the new-born King! Peace on earth, and mercy mild; God and sin-ners re-con-cil'd."

2. Mild he lays his glo-ry by; Born that man no more may die; Born to raise the sons of earth; Born to give them sec-ond birth.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.



Joy-ful, all ye na-tions, rise; Join the tri-umph of the skies: With th' angel-ic hosts proclaim "Christ is born in Beth-le-hem."

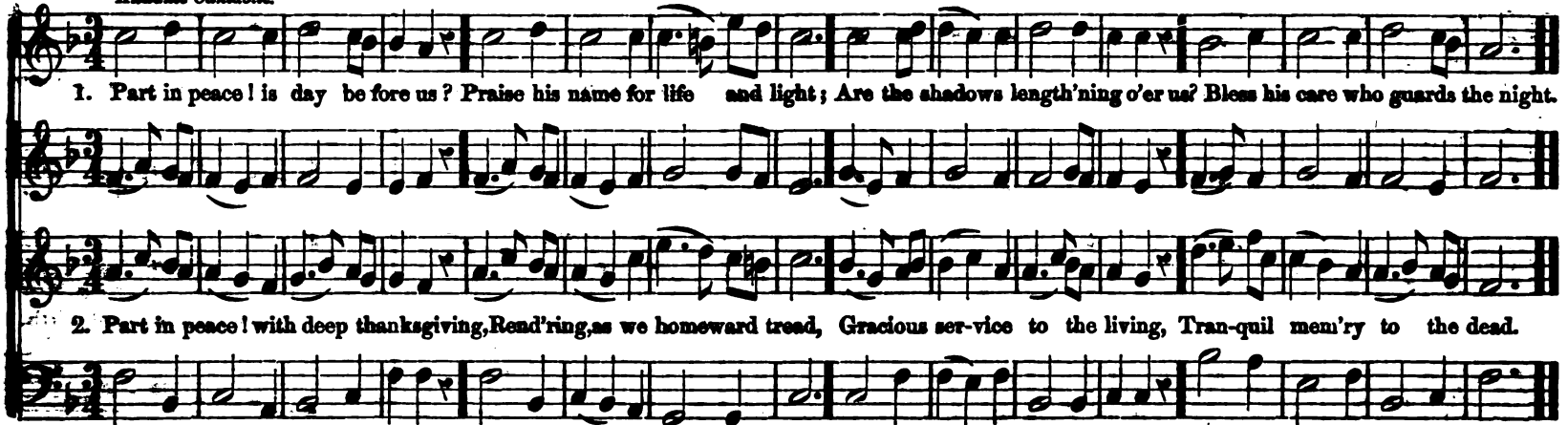
The second system of the musical score consists of four staves, continuing the melody from the first system. It maintains the same key signature and time signature. The lyrics continue across the staves, with the final line of lyrics corresponding to the last two staves.

MACOMB. 8s & 7s.

D. B. WORLEY.

183

Andante Cantabile.

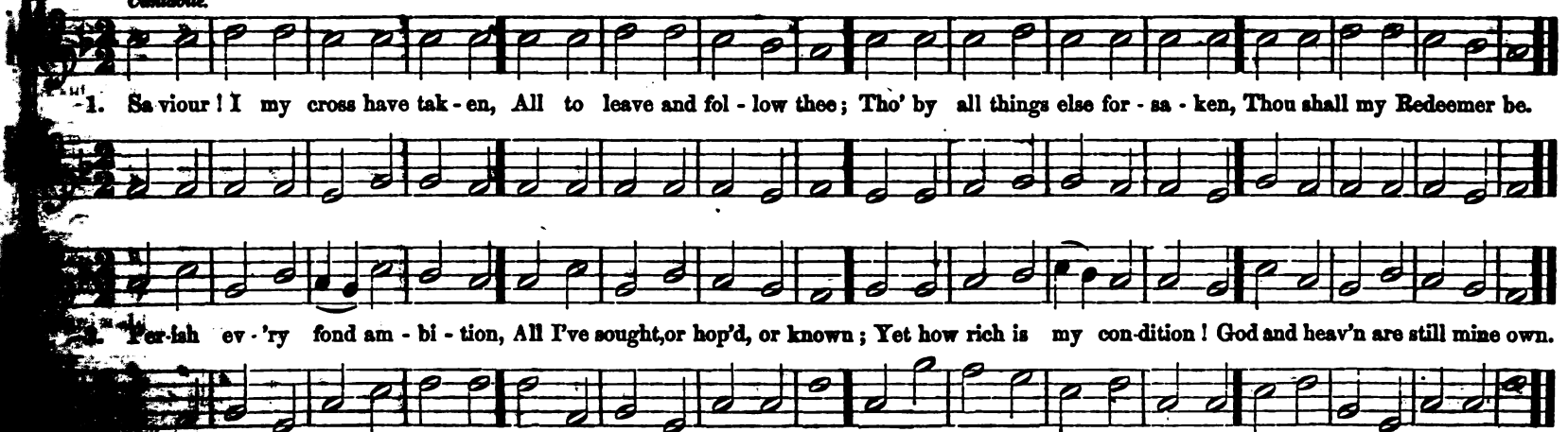


1. Part in peace! is day be fore us? Praise his name for life and light; Are the shadows length'ning o'er us? Bless his care who guards the night.

2. Part in peace! with deep thanksgiving, Rend'ring, as we homeward tread, Gracious ser-vice to the living, Tran-quil men'ry to the dead.

ZEBULON. 8s & 7s.

Cantabile.



1. Sa-viour! I my cross have tak-en, All to leave and fol-low thee; Tho' by all things else for-sa-ken, Thou shalt my Redeemer be.

2. Per-ish ev-'ry fond am-bi-tion, All I've sought, or hop'd, or known; Yet how rich is my con-dition! God and heav'n are still mine own.

Espressivo.

1. Take my heart, O Fa-ther, take it, Make and keep it all thine own; Let thy Spir - it melt and break it, This proud heart of sin and stone.

2. Fa - ther, make it pure and lowly, Fond of peace, and far from strife; Turning from the paths un - holy, Of this vain and sin - ful life.

WORTHING. Ss & 7s.*

SCHULTZ.

1. Glorious things of thee are spoken, Zi-on, ci - ty of our God; He, whose words can-not be brok-en, Chose thee for his own a - bode.

2. On the Rock of A - ges founded, What can shake thy sure repose? With sal - va - tion's walls surrounded, Thou mayst smile at all thy foes.

* Or six lines, by repeating last two lines.

FLORIDA. Ss & 7s.

CHERUBINL

185

Larghetto.



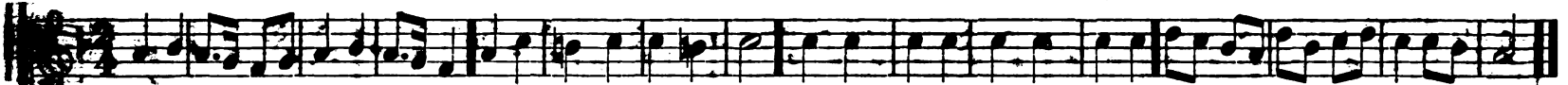
1. Humble souls, who seek salva-tion, Thro' the Lamb's redeeming blood, Hear the voice of rev - e - la-tion; Tread the path that Je - sus trod.



2. Plainly here his foot-steps tracing, Follow him with-out de - lay, Glad-ly his command embracing; Lo! your Captain leads the way.



SICILIAN HYMN. Ss & 7s.



1. Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us each thy love pos - sessed, Tri - umph in re - deem-ing grace.



2. Thanks we give, and ad - o - ra-tion, For thy gospel's joy-ful sound; May the fruits of thy sal - va-tion, In our hearts and lives a - bound.



Legato.

1. Why la ment the Chris-tian dying? Why indulge in tears or gloom? Calmly on the Lord re-ly-ing, He can greet the opening tomb.

2. What is death, with i-cy fingers, All the fount of life' congeals? 'Tis not there thy brother lin-gers, 'Tis not death his spir-it feels.

3. Tho' for him thy soul is mourning, Tho' with grief thy heart is riven, While his flesh to dust is turn-ing, All his soul is filled with heaven.

WATERVILLE. 8s & 7s.

A. P. WYMAN.

Andante.

1. Lord of heav'n, and earth, and o-cean, Hear us from thy bright a-bode; While our hearts with true devotion, Own their great and gracious God.

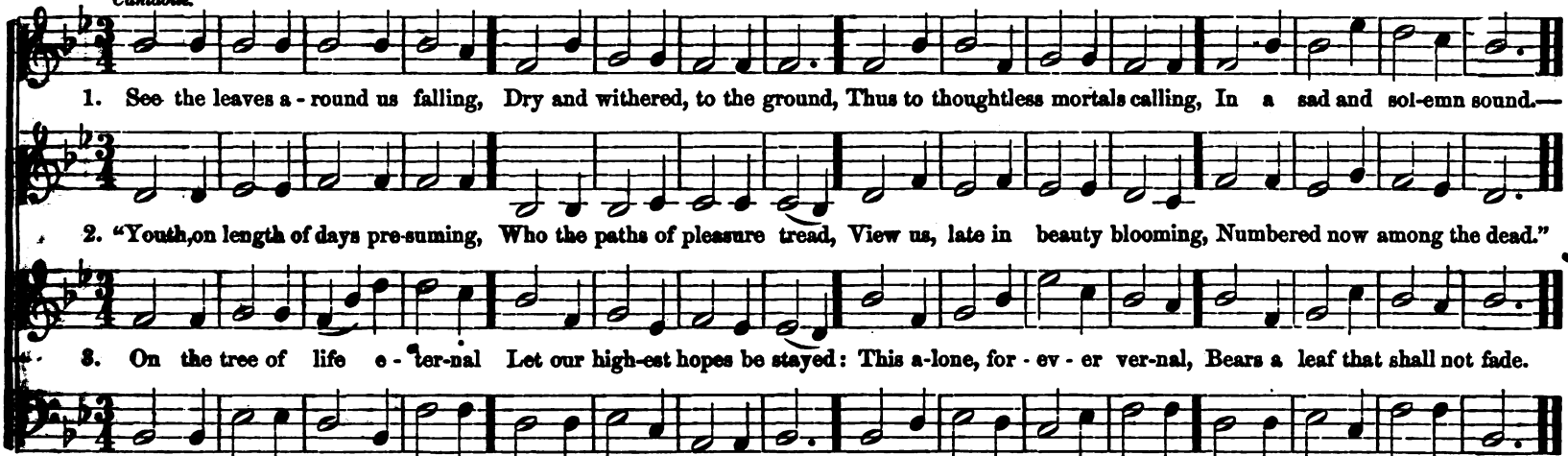
2. Health and ev'-ry need-ful blessing Are thy bounteous gifts a-lone; Comforts un-deserv'd pos-sessing, Here we bend be-fore thy throne.

AUTUMN. Ss & 7s.

G. F. NORTH.

187

Cantabile.



1. See the leaves a - round us falling, Dry and withered, to the ground, Thus to thoughtless mortals calling, In a sad and sol-emn sound.—

2. "Youth, on length of days pre-suming, Who the paths of pleasure tread, View us, late in beauty blooming, Numbered now among the dead."

3. On the tree of life e - ter-nal Let our high-est hopes be stayed: This a-lone, for - ev - er ver-nal, Bears a leaf that shall not fade.

LAWRENCE. Ss & 7s.

Lento e Maestoso.



1. Je sus! hail! enthroned in glo-ry, There forev-er to a - bide; All the heavenly hosts a-dore thee, Seated by thy Father's side.

2. There for sinners thou art pleading, There thou dost our place prepare; Ev - er for us in - terceding, Till in glo ry we ap - pear.

Worship, honor, power, and blessing, Thou art worthy to re - ceive; Loudest praises, without ceasing, Meet it is for us to give.

Largo e Sostenuto.

1. Saviour, source of eve-ry blessing, Tune my heart to grate-ful lays; Streams of mercy, nev-er ceas-ing, Call for cease - less songs of praise.

2. Teach me some melodious measure, Sung by raptured saints a-bove; Fill my soul with heavenly pleas-ure, While I sing re-deem-ing love.

EVENING PRAYER. 8s & 7s.

E. A. HANCHET.

Andante.

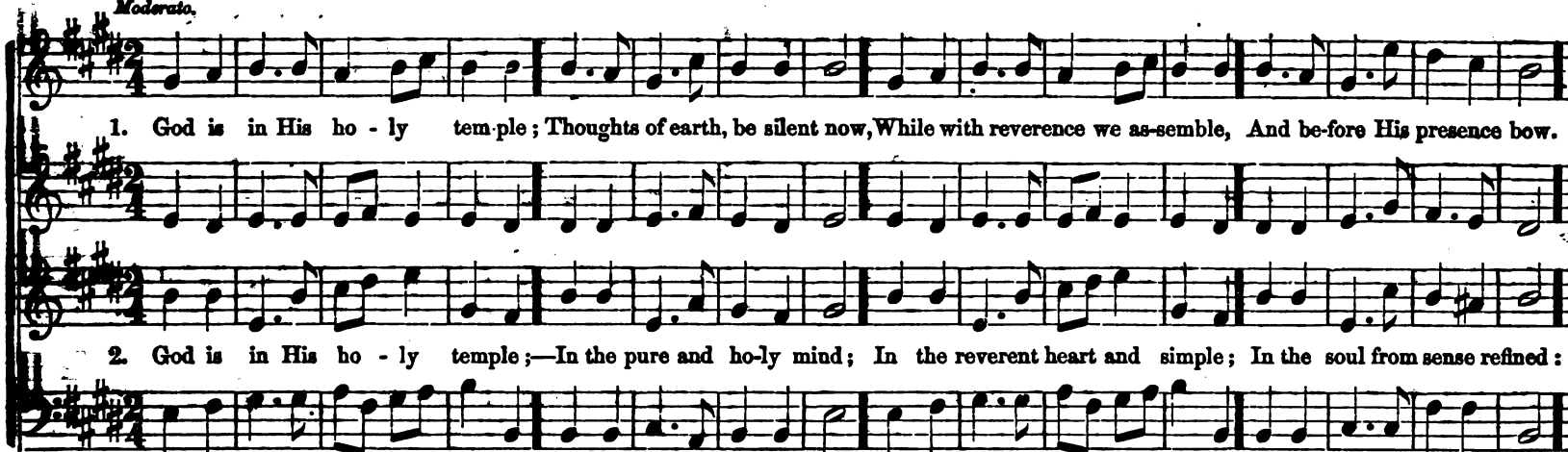
1. Saviour, breathe an evening blessing, Ere repose our spir - its seal, Sin and want we come confessing, Thou canst save, and thou canst heal.

2. Si-lent - ly the shades of evening, Gather round my lonely door; Si-lent - ly they bring be fore me, Fa - ces I shall see Do-mine.

VALETTA. Ss & 7s. 8 lines.

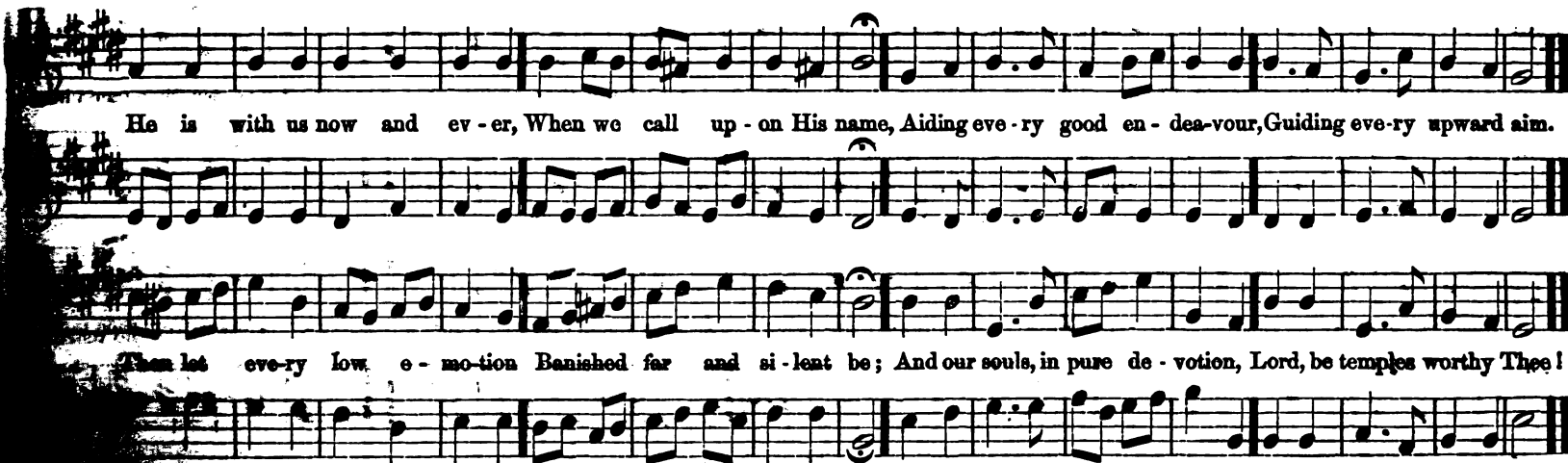
189

Moderato.



1. God is in His ho - ly tem-ple; Thoughts of earth, be silent now, While with reverence we as-semble, And be-fore His presence bow.

2. God is in His ho - ly temple;—In the pure and ho-ly mind; In the reverent heart and simple; In the soul from sense refined:



He is with us now and ev - er, When we call up - on His name, Aiding eve - ry good en - dea-vour, Guiding eve-ry upward aim.

Then let eve-ry low e - mo-tion Banished far and si - lent be; And our souls, in pure de - votion, Lord, be temples worthy Thee!

Andantino

Israel's Shepherd, guide me, feed me, Thro' my pilgrim-age be-low, And be-side the wa-ters lead me, Where thy flock re-joicing go.

Israel's Shepherd, guide me, feed me, Thro' my pilgrim-age be-low, And be-side the wa-ters lead me, Where thy flock re-joicing go.

The first system of the musical score for 'CLEVELAND' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: 'Israel's Shepherd, guide me, feed me, Thro' my pilgrim-age be-low, And be-side the wa-ters lead me, Where thy flock re-joicing go.' The tempo is marked 'Andantino'.

Lord, thy guardian presence ev - er, Meekly kneeling I im - plo-re; I have found thee, and would never, Never wan-der from thee more.

Lord, thy guardian presence ev - er, Meekly kneeling I im - plo-re; I have found thee, and would never, Never wander from thee more.

The second system of the musical score continues the piece. It also consists of four staves (vocal and piano accompaniment). The lyrics are: 'Lord, thy guardian presence ev - er, Meekly kneeling I im - plo-re; I have found thee, and would never, Never wan-der from thee more.' The musical notation continues with various notes and rests, maintaining the 3/4 time signature and two-flat key signature.

SMYRNA. 8s & 7s. Double.

MOZART.

191

Andante.



1. Lord, with fer-vor I would praise thee, For the bliss thy love be-stows, For the pard'ning grace that saves me, And the peace that from it flows.

2. Praise, my soul, the God that sought thee, Wretched wand'rer, far a - stray ; Found thee lost, and kindly brought thee From the paths of death a - way.



Help, O God, my weak en-dea-vor ; This dull soul to rap-ture raise ; Thou must light the flame, or nev-er Can my love be warm'd to praise.

with love's devout-est feeling, Him who saw thy guilt-born fear, And the light of hope re-vealing, Bade the blood-stain'd cross appear.

1. Hark! what mean those holy voices, Sweetly sounding thro' the skies? Lo, th' angelic host re-joice, Heavenly hal-le-lu-jahs rise. Hear them

2. Haste, ye mortals, to a-dore him; Learn his name and taste his joy; Till in heaven ye sing be-fore him, Glo-ry be to God most high, Haste ye

tell the wondrous sto-ry; Hear them chant th hymns of joy, Glo-ry, in the high-est, glo-ry, Glo-ry be to God on high

p mor-tals, to a-dore him; Learn his name, and taste his joy; *ff* Till in heaven ye sing..... be-fore him, Glo-ry be to God most

NUBURG. 8s, 7s & 4s.

198

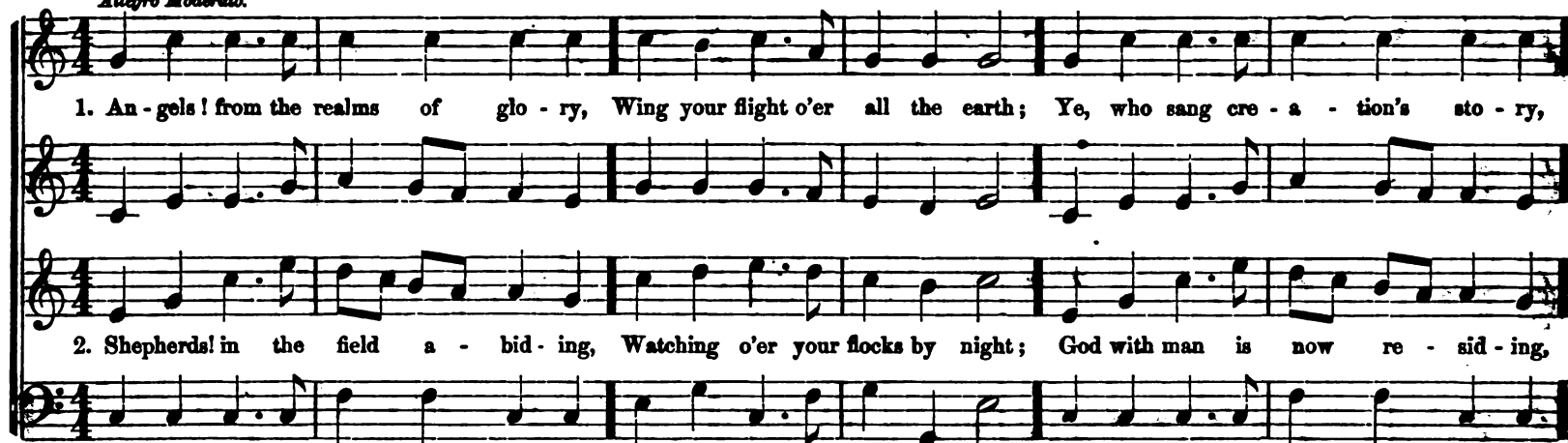
Moderato

1. On the mountain's top ap - pear-ing, Lo! the sa - cred herald stands! Welcome news to Zi - on bearing, Zi - on, long in hos-tile lands.

2. Lo! thy sun is ris - en in glory! God him-self ap-pears thy friend; All thy foes shall flee be-fore thee; Here their boasted tri-umphs end:

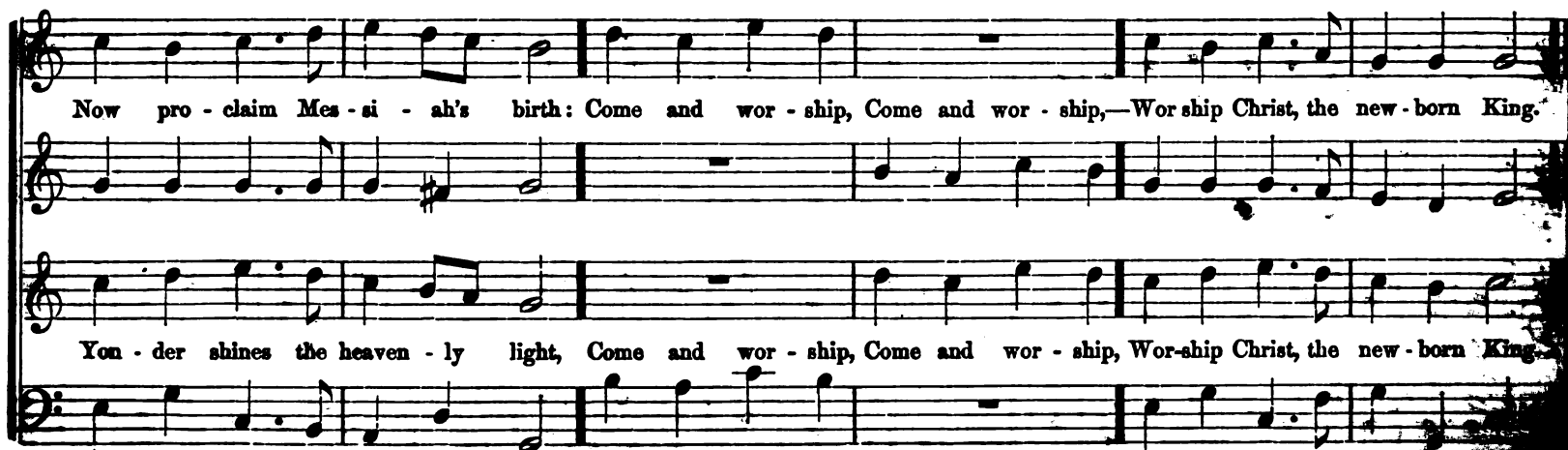
Mourning captive, Mourning captive, God him-self will loose thy bands, Mourning captive, Mourning captive, God himself will loose thy bands.

Great de - liverance, Great deliverance, Zi - on's King will sure - ly send, Great de-liverance, Great deliverance, Zi-on's King will surely send.

Allegro Moderato.

1. An - gels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye, who sang cre - a - tion's sto - ry,

2. Shepherds! in the field a - bid - ing, Watching o'er your flocks by night; God with man is now re - sid - ing,



Now pro - claim Mes - si - ah's birth: Come and wor - ship, Come and wor - ship,—Worship Christ, the new - born King.

Yon - der shines the heaven - ly light, Come and wor - ship, Come and wor - ship, Worship Christ, the new - born King.

SEAVER. 8s, 7s & 4s.

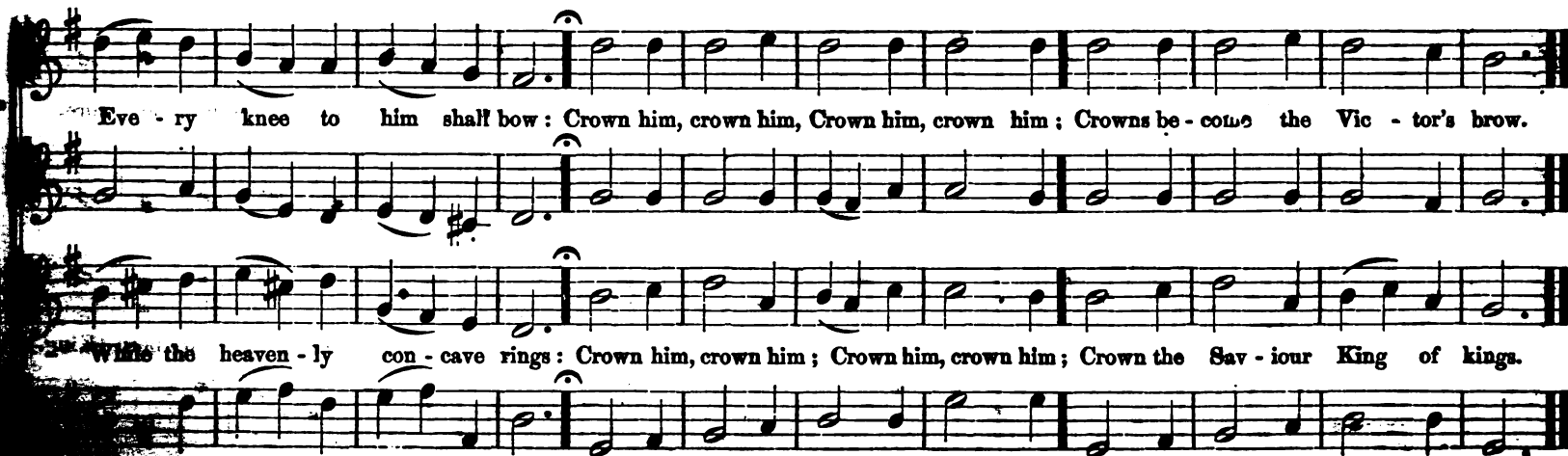
195

Allegro Moderato.



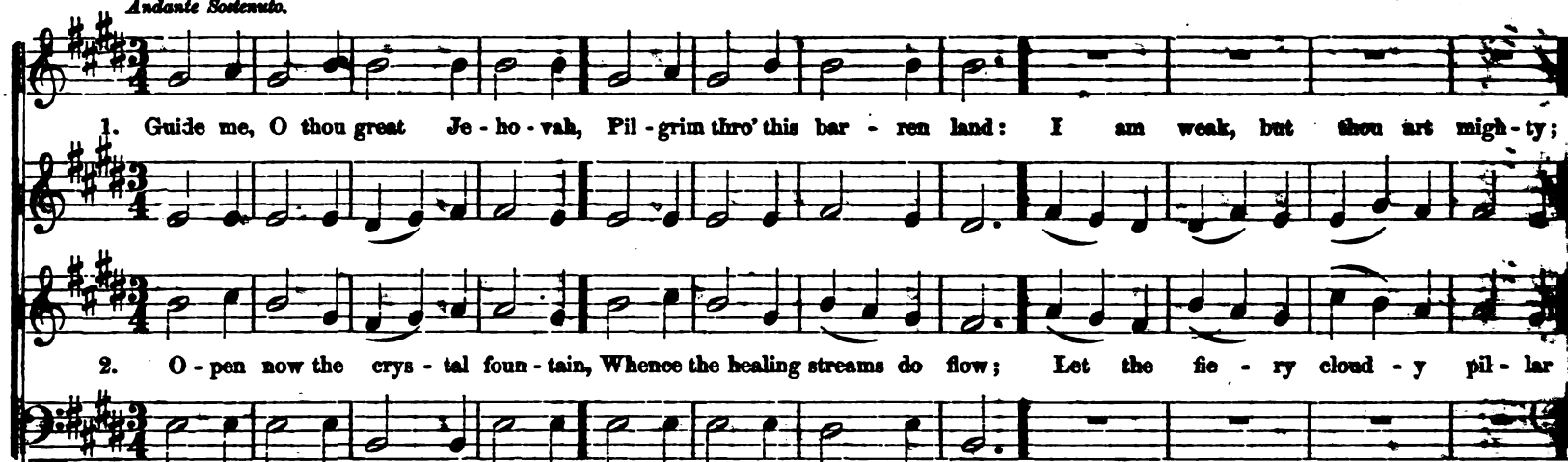
1. Look, ye saints: the sight is glorious;—See the Man of sor - rows now; From the fight re - turned vic - to - rious,

2. Crown the Sav - iour, an - gels, crown him; Rich the trophies Je - sus brings; In the seat of power en - throne him,

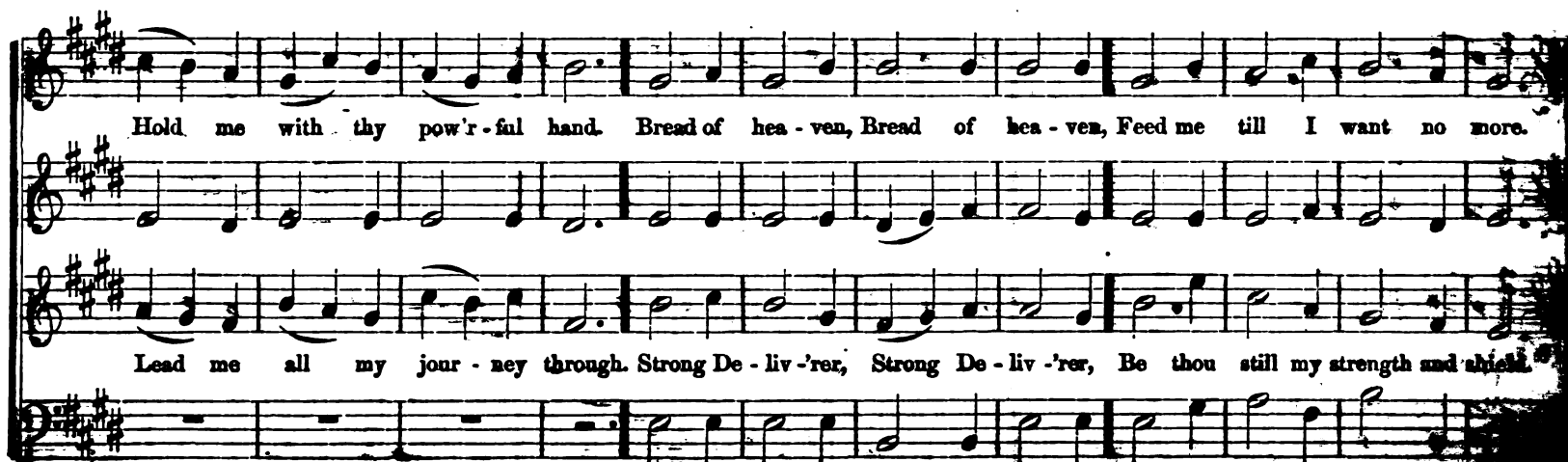


Eve - ry knee to him shall bow: Crown him, crown him, Crown him, crown him; Crowns be - come the Vic - tor's brow.

While the heav - en - ly con - cave rings: Crown him, crown him; Crown him, crown him; Crown the Sav - iour King of kings.

Andante Sostenuto.

1. Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land: I am weak, but thou art migh - ty;



2. O - pen now the crys - tal foun - tain, Whence the healing streams do flow; Let the fie - ry cloud - y pil - lar

Hold me with thy pow'r - ful hand. Bread of hea - ven, Bread of hea - ven, Feed me till I want no more.

Lead me all my jour - ney through. Strong De - liv - rer, Strong De - liv - rer, Be thou still my strength and shield.

RUTLAND. 3s & 6s. (3, 3, 6, 3, 3, 6.)

197

Largo.



1. Sin-ner, come, 'Mid thy gloom, All thy guilt con - fess - ing; Trembling now, Contrite bow, Take the of - fered bless - ing.

2. Sin-ner, come, While there's room, While the feast is wait - ing; While the Lord By his word, Kind-ly is in - vit - ing.

GREENVILLE. 8s & 7s, or 8s, 7s & 4.

FINE

D.C.



7 & 4. Gent-ly, Lord, O gent-ly lead us Thro' these scenes of joy and tears, And, O Lord, in mercy give us Thy rich grace in all our fears:
O re - fresh us, O re - fresh us, O re - fresh us by thy grace!

FINE

D.C.

7 & 4. Far from mortal cares re-treat-ing, Sor-did hopes, and vain de-sires,
Here our wil-ling footsteps meeting, Eve-ry heart to heaven as-pires. } From the fount of glory beaming, Light ce - les-tial cheers our eyes,
Mer-cy from a - bove proclaiming, Peace and pardon from the skies.

* The repeat is for the 8s & 7s.

ELMORE. 4s & 6s. (4, 4, 6, 4, 4, 6)

Con Spirito.

1. The Lord is King, His praise I'll sing; My heart is all his own; My highest powers, My choicest hours, I yield to Him a - lone.

2. His truth and grace Fill time and space; So let his hon - ors be; Till all that live Their worship give, And praise the Lord with me.

The musical score for 'ELMORE' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo/mood is 'Con Spirito'. The score includes dynamic markings: *f* (forte) and *p* (piano). The first staff has a *f* marking at the beginning and a *p* marking later. The second staff has a *p* marking at the beginning and a *f* marking later. The third staff has a *p* marking at the beginning and a *Ritard.* (ritardando) marking at the end. The fourth staff is the piano accompaniment.

EASTON. 4s & 6s.

Con Espressione.

1. An - oth - er year Has told its four-fold tale, And still I'm here, A trav'ler in the vale.

2. Ah! not a few Who seemed life's toils to brave, Are hid from view, - With - in the si - lent grave.

3. Why am I spared To see an - oth - er year? Why have I shared So many mercies here?

The musical score for 'EASTON' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 2/4. The tempo/mood is 'Con Espressione'. The score includes dynamic markings: *f* (forte) and *p* (piano). The first staff has a *f* marking at the beginning and a *p* marking later. The second staff has a *p* marking at the beginning and a *f* marking later. The third staff has a *p* marking at the beginning and a *f* marking later. The fourth staff is the piano accompaniment.

WINDSOR. 4s & 8s. (4, 8, 8, 4.)

199

Largo.

1. Teach us to pray! Our Fa-ther, we look up to thee, And this our one re-quest shall be, Teach us to pray!

2. Teach us to pray! A form of words will not suf-fice, The heart must bring its sa-cri-fice: Teach us to pray!

LINTON. 6s.

Cantabile.

1. I feel .with-in a want For ev - er burn - ing there; What I so thirst for, grant, O thou who hear-est prayer.

This is the thing I crave, A like - ness to thy Son; This would I rath - er have, Than call the world my own.

BRATTLEBORO. 5s, 7s & 4s. (5, 5, 5, 5, 5, 7, 4)

Moderato.

1. Save me from my foes; Shield me, Lord, from harm; Let me safe re - pose On thy might - ty arm;

2. Plea - sant is the land Where Je - ho - vah's known; Where a pi - ous band Bow be - fore his throne;

Thou art God a - lone. Those who seek thy heav'nly face, Thou wilt bless, and they shall own Thy match - less grace

Who with loud ac - claim Sing his great and won-drous love, Who ere long shall praise his name With saints a - lone

NEWCASTLE. 5s & 6s. (5, 5, 5, 5, 6, 5, 6, 5) /

201

Moderato.

1. Our Sav-iour a-lone, The Lord, let us bless, Who reigns on his throne, The Prince of our peace;

2. We thank-ful-ly sing Thy glo-ry and praise, Thou mer-ci-ful Spring Of pi-ty and grace;

Who ev-er-more saves us, By shedding his blood; All hail, ho-ly Je-sus, Our Lord and our God.

Thy hid-den-ness for-ev-er To men we will tell; And say, our dear Saviour Redeemed us from hell.

LAVONIA. 5s & 8s. (5, 5, 8, 5, 5, 8.) or (10, 8, 10, 8.)
Allegretto.

1. Behold how the Lord has girt on his sword; From conquest to conquest proceeds! How happy are they who live in this day, And witness his wonderful deeds!

2. To Jesus alone, who sits on the throne, Salvation and glory belong; All hail, blessed name, forever the same, Our joy, and the theme of our song!

BROOKLINE. 5s & 7s. (5, 5, 5, 5, 7, 7.)
Andante.

1. Saviour, 'tis to thee, In my grief I flee; 'Tis to thee alone, Filling heav'n's high throne; 'Tis a throne of grace I know, Near it else I dare not go.

2. Let me tell thee, all, Be it great or small, All I feel or fear; Thine it is to hear, Sin and shame belong to me; Love and pity, Lord, to thee.

CANTON. 5s, 7s, 8 & 6. (5, 5, 7, 8, 7, 7, 6.)

208

Maestoso ma non troppo.

1. There was joy in heaven! There was joy in heaven! When this good - ly world to frame, The Lord of light and mer-cy came:

2. There was joy in heaven! There was joy in heaven! When of love the midnight beam Dawned on the towers of Beth-le-hem;

Shouts of joy were heard on high, And the stars sang from the sky, "Glo - ry to God in heaven!"

And a - long the ech - oing hill, An - gels sang—"On earth good - will, And glo - ry in the heaven!"

CHAMPLAIN. 6s & 4s. (6, 4, 6, 4)

Adagio.

1. To-day the Sav-iour calls; Ye ser-vants, come! O ye be-night-ed souls, Why lon-ger room?

2. To-day the Sav-iour calls; For ref-uge fly; The storm of jus-tice falls, And death is nigh.

PEORIA. 6s & 4s. (6, 6, 6, 4)

Spiritoso.

1. Je-sus, Im-man-u-el, Thou shalt our leader be; Guide thine own Isra-el, On life's rough sea, On life's rough sea, On life's rough sea.

2. When we are full of grief, Victims of anxious care, Give thou our heart relief, Ev-er be near, Ev-er be near, Ev-er be near.

M. P.

BANGOR. 6s & 4s. (6, 4, 6, 4, 4, 6, 4)

205

Larghetto.

1. Child of sin and sorrow, Fill'd with dismay, Wait not for tomorrow, Yield thee to-day; Hear'n bids thee come; While yet there's room, Child of sin and sorrow, Hear and obey.

2. Child of sin and sorrow, Why wilt thou die? Come, whilst thou can borrow Help from on high; Grieve not that love, Which from above, Child of sin and sorrow, Would bring thee nigh.

ALPHEUS. 6s & 4s. (6, 6, 4, 6, 6, 6, 4)

Moderato.

1. My faith looks up to thee, Thou Lamb of Calva-ry, Saviour di-vine; Now hear me while I pray; Take all my guilt away; O, let me from this day Be wholly thine.

Cres. *Ritard.*

2. May thy rich grace impart Strength to my fainting heart. My zeal inspire; As thou hast died for me, O, may my love to thee, Pure, warm, and changeless be— A living fire.

Andante.

1. Low-ly and solemn be Thy children's cry to thee, Father di-vine! A hymn of suppliant breath, Owning that life and death Alike are thine.

2. O Father, in that hour When earth all helping pow'r Shall disavow; When spear, and shield, and crown, In faintness are cast down, Sustain us thou.

DIRGE. 6s & 4s. (6, 6, 4, 6, 6, 4)

Lento e legato.

1. Where shall we make her grave? Oh! where the wild flow'rs wave In the free air! Where show'r and singing bird 'Midst the young leaves are heard, There, lay her there?

2. Hush was the world to her— Now may sleep min-is-ter Balm for each ill; Low on sweet nature's breast, Let the meek heart find rest, Deep, deep and still.
Son.

3. Oh! then where wild flow'rs wave, Make ye her mossy grave In the free air! Where show'r and singing bird 'Midst the young leaves are heard, There, lay her there.

SCHOOL STREET. 6s & 4s.

(6, 4, 6, 4, 6, 6, 6, 4.)

S. B. BALL.

207

Espresso.

1. Near - er, my God, to thee, Near - er to thee! E'en though it be a cross That rais - eth me;

2. Though like the wan - der - er, The sun gone down, Darkness be o - ver me, My rest a stone;

Still all my song would be, Near - er, my God, to thee, Still all my song would be, Near - er to thee!

Yet in my dreams I'd be, Near - er, my God, to thee, Yet in my dreams I'd be, Nearer to thee!

Con Spirito.

1. Will that not joy-ful be, When we walk by faith no more? When the Lord we lov'd be - fore, As broth-er man we see?

2. Will that not joy-ful be, When to meet us rise and come All our buried treasures home, A gladsome com - pa - ny?

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The music is written in a simple, hymn-like style with quarter and half notes. The lyrics are printed below the staves, with the first line of music corresponding to the first line of lyrics and the second line of music corresponding to the second line of lyrics.

When he welcomes ' us a - bove, When we share his smile of love, Will that not joy-ful be? Will that not joy - ful be?

When our arms embrace a - gain Those we mourn'd so long in vain, Will that not joy-ful be? Will that not joy - ful be?

The second system of the musical score also consists of four staves, continuing the melody from the first system. The notation and key signature remain the same. The lyrics continue across the staves, with the first line of music corresponding to the first line of lyrics and the second line of music corresponding to the second line of lyrics.

AMERICA. 6s & 4s. (6, 6, 4, 6, 6, 4.)

209

1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing ; Land where my fathers died, Land of the pilgrims' pride, From ev'ry mountain side, Let freedom ring.

2. My native country, thee—Land of the noble, free—Thy name I love ; I love thy rocks and rills, Thy woods and templed hills ; My heart with rapture thrills Like that above.

3. Our fathers' God, to thee, Author of lib - er - ty, To thee we sing : Long may our land be bright With freedom's holy light ; Protect us by thy might, Great God, our King.

OXFORD. 6s & 5s. (6, 6, 6, 5, 6, 5.)

Vigorous.

1. My soul, go boldly forth, Forsake this sinful earth ; What hath it been to thee But pain and sorrow ? And think'st thou it will be Bet-ter to - morrow ?

2. Why wilt thou still de-lay ? Thou can'st not here to stay ; What tak'st thou for thy part, Bat heav'nly pleasure ? Where shen should be thy heart But where's a thy treasure.

Moderato.

1. There is a hap - py land, Far, far a - way, Where saints in glo - ry stand, Bright, bright as day: O, how they

2. Come to that hap - py land, Come, come a - way; Why will ye doubting stand, Why still de - lay? Oh, we shall

3. Bright, in that hap - py land Beams ev' - ry eye; Kept by a Father's hand, Love can - not die. Oh, then, to

sweet - ly sing, Wor - thy is our Saviour King; Loud let his prais - es ring, Praise, praise for aye, Praise, praise for aye.

hap - py be, When from sin and sor - row free, Lord, we shall live with thee, Blest, blest for aye, *Ritard.* Blest, blest for aye.

glo - ry run; Be a crown and kingdom won; And bright a - bove the sun, We reign for aye, We reign for aye.

ADIEU. 6th & 5th. (3, 5, 6, 5, 3, 6, 4, 5.)

211

Grave.

1. When shall we meet a - gain, Meet ne'er to sev - er? When will peace wreath her chain Round us for - ev - er?

2. When shall love free - ly flow, Pure as life's riv - er? When shall sweet friendship glow, Change - less for - ev - er?

Our hearts will ne'er re - pose, Safe from each blast that blows, In this dark vale of woes, Nev - er, no, nev - er.

Where joys ce - les - tial thrill, Where bliss each heart shall fill? And fears of part - ing chill, Nev - er, no, nev - er.

Ecliso.

1. O Thou who hear - est prayer, Through his sub - mis - sion, Who did our sor - rows bear, Hear our pe - ti - tions:

2. They shall lie down in peace, Lord, whom thou keep - est; Thy mer - cies nev - er cease; Thou nev - er sleep - est:.

Lead us in thine own way; Grant us, we hum - bly pray, For all our sins this day, Ho - ly con - tri - tion.

Guard us till morn - ing's ray Bids us a - gain es - say, Who shall pour forth the lay Loudest and deepest.

PETRALIA. 6s, 5s & 4s. (6, 5, 6, 5, 6, 4, 6, 4)

218

Allegro Moderato.

Launch thy bark, mar - i - ner! Christian, God speed thee! Let loose the rudder bands, Good an - gels

Launch thy bark, mar - i - ner! Christian, God speed thee! Let loose the rudder bands, Good an - gels

This system contains two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a vocal melody with lyrics underneath. The lyrics are: "Launch thy bark, mar - i - ner! Christian, God speed thee! Let loose the rudder bands, Good an - gels". The music is written in a simple, clear style with notes and rests clearly visible.

lead thee! Set thy sails wa - ri - ly, Tempests will come;... Steer thy course stead - i - ly, Christian, steer home!

lead thee! Set thy sails wa - ri - ly, Tempests will come;... Steer thy course stead - i - ly, Christian, steer home!

This system contains two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a vocal melody with lyrics underneath. The lyrics are: "lead thee! Set thy sails wa - ri - ly, Tempests will come;... Steer thy course stead - i - ly, Christian, steer home!". The music is written in a simple, clear style with notes and rests clearly visible.

Allegretto.

1. Come a - way to the skies, My be - lov - ed, a - rise, And re - joice in the day thou wert born;

2. We have laid up our love With our treas - ure a - bove, Though our bod - ies con - tin - ue be - low

The first system of the musical score for 'Nashville' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The first staff of the vocal part begins with a treble clef and a key signature of three sharps. The lyrics are written below the staves.

On this fes - ti - val day Come ex - ult - ing a - way, And with sing - ing to Zi - on re - turn.

The redeemed of the Lord, We re - mem - ber his word, And with sing - ing to Par - a - dise go.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The key signature remains three sharps and the time signature is 3/4. The lyrics continue across the staves.

ALMO. 6s & 10s.

221

Andante.

1. Birds have their quiet nest, The fox-es holes, and man his peaceful bed; All creatures have their rest, But Je-sus had not where to lay his head.

2. And yet he came to give The wea-ry and the hea-vy-lad-en rest; To bid the sin-ner live, And soothe our griefs to slumber on his breast.

BEECHER. 6s & 8s, or S. M.

M. C. HODGDON.

Cantabile.

1. How ten-der is thy hand, O thou most gracious Lord! Af-flict-ions come at thy com-mand, And leave us at thy word.

2. How gen-tle was the rod, That chas-tened us for sin! How soon we found a gra-cious God, Where deep dis-tress had been!

3. A Fa-ther's hand we felt, A Fa-ther's heart we knew; 'Mid tears of pen-i-tence we knelt, And found his word was true.

Moderato.

1. Work, and thou wilt bless the day, Ere the toil be done; They that work not can - not play, Cannot feel the sun.

2. All the roll - ing plan - ets glow Bright as burning gold; Should they pause, how soon they'd grow Col - or - less and cold!

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a simple, clear style with notes and rests.

God is liv - ing, working still; All things work and move; Work, wouldst thou their beau - ty feel, And thy Maker's love.

Joy and beau-ty—where were they If the world stood still? Like the world, thy law o - - bey, And thy call - ing!

The second system of the musical score continues the melody from the first system. It also consists of four staves (two treble, two bass) in the same key and time signature. The lyrics are written below the staves, with some words split across lines.

GOODNOW. 7^s & 5^s. (7, 7, 7, 5, 7, 7, 5.)

223

Maestoso.

1. Saints, for whom the Saviour bled, In your Captain's footsteps tread; Follow Je-sus, and be led On to vic-to-ry!

Sostenuto.

Sostenuto.

2. Christian soldier, on with me! Soon your en-e-mies must flee; Your reward before you see, Sparkling from on high!

See your foemen take the ground, While the sig-nal trumpets sound, Hear his accents pour a-round, Cheering mel-o-dy.

Ten.

Ten.

Bold-ly take the glorious field; You may fall, but must not yield; You shall write upon your shield Vic'try, tho' you die.

Moderato.

1. From Greenland's i - cy. moun - tains, From In - dia's cor - al strand, Where Af - ric's sun - ny foun - tains Roll down their gold - en sand, —

2. What though the spi - cy breez - es Blow soft o'er Ceylon's isle; Though eve - ry prospect pleas - es, And on - ly man is vile;

3. Shall we, whose souls are light - ed With wis - dom from on high, — Shall we, to men be - night - ed, The lamp of life de - ny?

From ma - ny an an - cient river, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain

In vain with lav - ish kind - ness, The gifts of God are strown; The heath - en, in his blind - ness, Bows down to wood and stone

Sal - va - tion, oh, sal - va - tion! The joy - ful sound pro - claim, Till each re - mot - est na - tion Has learned Mess - i - ah's name

AMSTERDAM. 7s & 6s. (7, 6; 7, 6; 7, 7; 7, 6.)

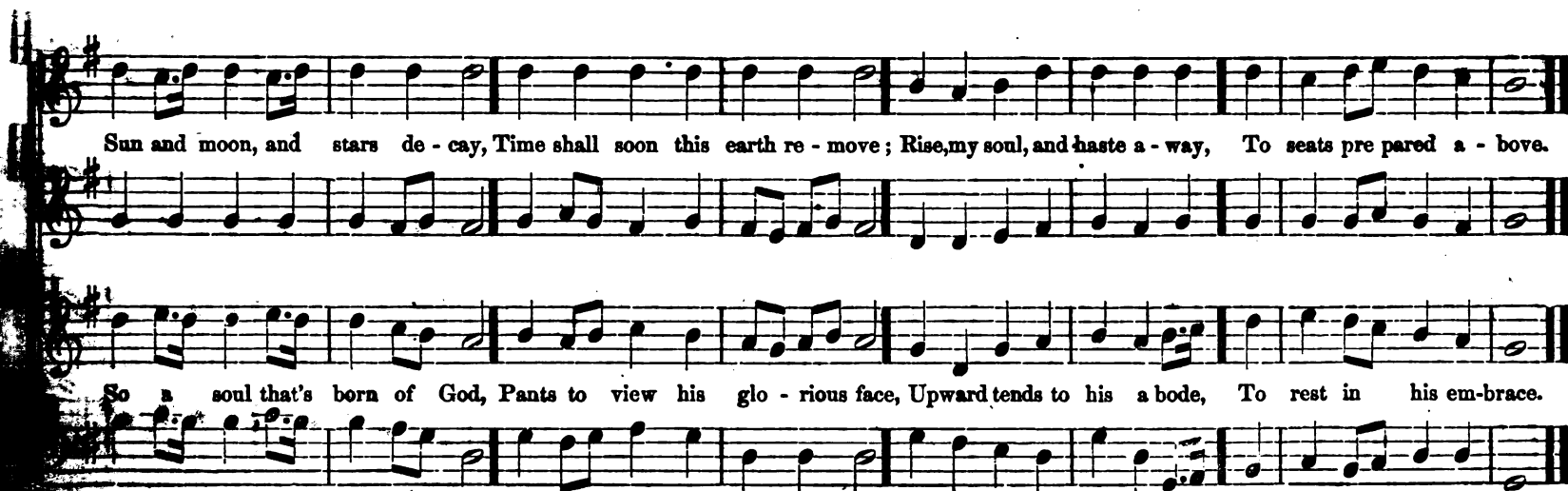
225

Allegretto.



1. Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; Rise from tran-si-to-ry things, Toward heav'n, thy native place:

2. Riv-ers to the o-cean run, Nor stay in all their course; Fire as-cend-ing, seeks the sun, Both speed them to their source:



Sun and moon, and stars de-cay, Time shall soon this earth re-move; Rise, my soul, and haste a-way, To seats pre-pared a-bove.

So a soul that's born of God, Pants to view his glo-rious face, Upward tends to his a-bode, To rest in his em-brace.

SYCAMORE. 7s, 6s & 8s. (7, 6, 8, 6.)

Largo.


1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir-it longed to be.

2. Brother, thou art gone to rest; Thine is an ear-ly tomb; But Je-sus summoned thee a-way; Thy Saviour called thee home.

3. Brother, thou art gone to rest; And this shall be our prayer,—That, when we reach our journey's end, Thy glo-ry we may share.

HILLSDALE. 7s & 5s.

Andante.


1. Bless-ed, bless-ed are the dead In the Lord who die; Ra-diant is the path they tread Upward to the sky.

2. All their deeds of vir-tue done, Deeds of peace and love, Now are stars of glo-ry strewn, Lighting them above.

HILLSBORO'. 7s & 6s. (7, 6, 7, 6, 7, 7, 7, 7.)

227

Con Spirito.

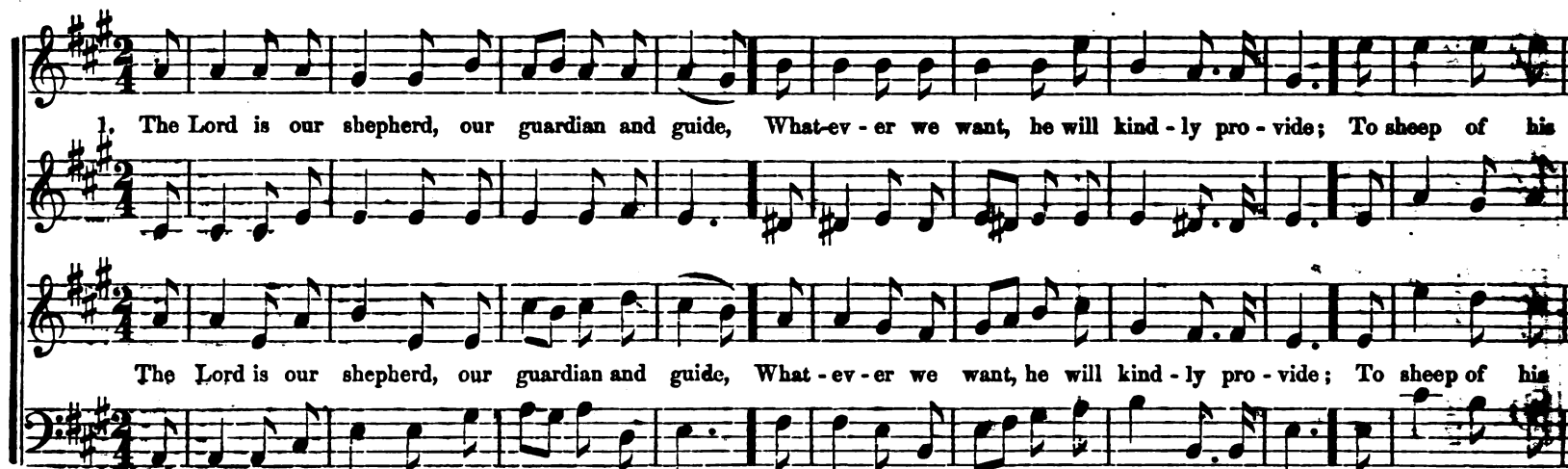
1. Hal - le - lu - jah! praise the Lord, In the heights of glo - ry; Hosts of heav'n! with one ac - cord, Shout the joy - ful sto - ry;

2. Praise him with the vi - ol strings, Waking joy - ous feel - ing; While the vault of glo - ry rings, With the or - gan's peal - ing;

Praise him for his mighty deeds, Praise ye him, whose grace exceeds All that heav'n in songs con-cedes; Worlds of bliss! his praise re-cord.

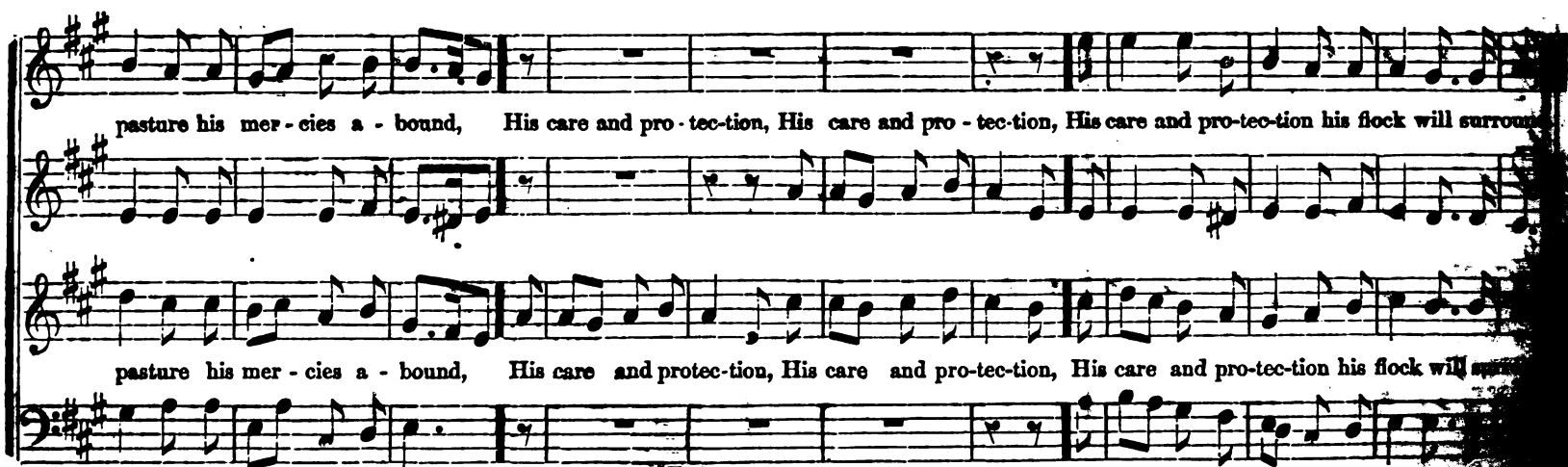
Let the cymbals ring his praise, Wake the clarion's grandest lays, Praise the Lord thro' endless days, Lo! his praise cre-a-tion sings.

Ritard.



1. The Lord is our shepherd, our guardian and guide, What-ev-er we want, he will kind-ly pro-vide; To sheep of his

The Lord is our shepherd, our guardian and guide, What-ev-er we want, he will kind-ly pro-vide; To sheep of his



pasture his mer-cies a-bound, His care and pro-tection, His care and pro-tection, His care and pro-tection his flock will surround

pasture his mer-cies a-bound, His care and protec-tion, His care and pro-tection, His care and pro-tection his flock will surround

WINDHAM. 7s & 6s.

229

Ma non troppo.



1. Go when the morn - ing shin - eth, Go when the noon is bright, Go when the eve de - clin - eth, Go in the hush of night;

2. Re - member all who love thee, All who are lov'd by thee; Pray, too, for those who hate thee, If a - ny such there be;

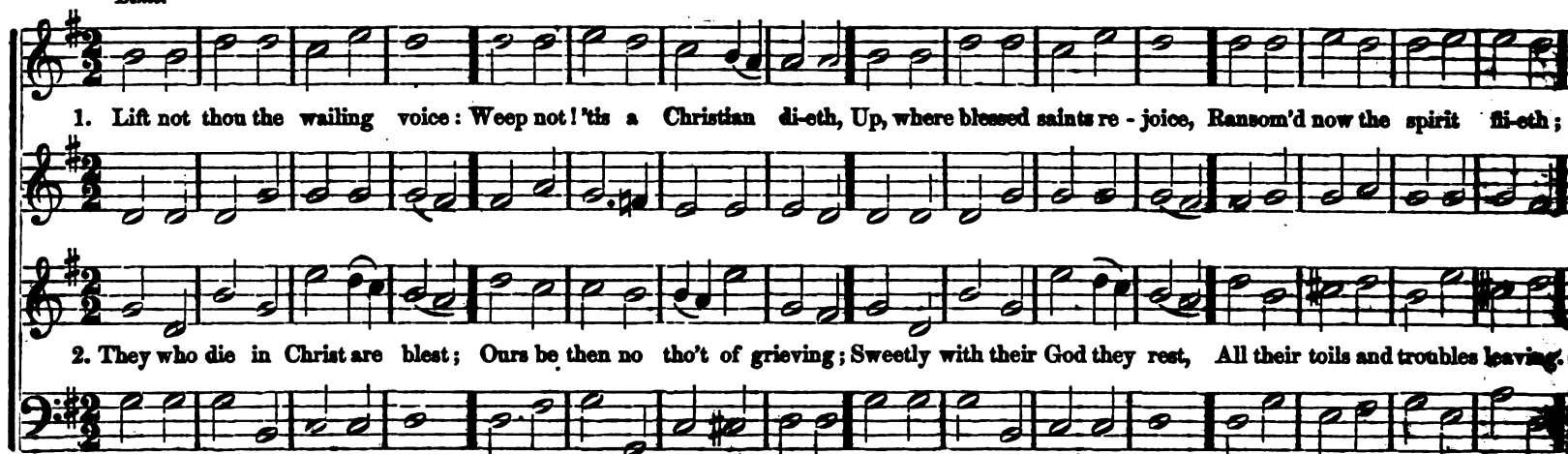
3. Or, if 'tis e'er de - nied thee In sol - i - tude to pray, Should ho - ly thoughts come o'er thee When friends are round thy way,



Go with pure mind and feel - ing, Put earthly thoughts a - way, And, in God's pres - ence kneeling, Do thou in se - cret pray.

Then, for thy-self, in meekness, A blessing hum - bly claim, And blend with each pe - ti - tion Thy great Redeem - er's name.

Where'er thou pin'st in sadness, On him who sav - eth, call! Remember, in thy gladness, His love who gave thee all.

Lento.


1. Lift not thou the wailing voice: Weep not! 'tis a Christian di-eth, Up, where blessed saints re-joice, Ransom'd now the spirit fi-eth;

2. They who die in Christ are blest; Ours be then no tho't of grieving; Sweetly with their God they rest, All their toils and troubles leaving.



High in heaven's own light she dwelleth; Full the song of triumph swelleth; Freed from earth and earthly failing, Lift for her no voice of wailing.

Cres. e Ritard. Tempo.

So be ours the faith that saveth, Hope, that ev'-ry tri-al braveth; Love, that to the end en-dureth, And thro' Christ the crown achieveth.

MEADVILLE. Ss & 3s. (8, 8, 8, 8, 8, 8, 8, 8.)

231

Larghetto.

1. What's this that steals up - on my frame? Is it death? Is it death? }
That soon will quench this vi - tal flame? Is it death? Is it death? } If this be death I soon shall be

2. Weep not, my friends, weep not for me. All is well, All is well. }
My sins are par-doned, I am free. All is well, All is well. } There's not a cloud that doth a - rise,

3. Tune, tune your harps, ye saints in glory. All is well, All is well. }
I will re-hearse the pleas-ing story. All is well, All is well. } Bright an-gels have from glo-ry come,

From eve-ry pain and sor-row free, I shall the King of glo-ry see, All is well! All is well!

To hide my Sav-iour from my eyes; I soon shall mount the up-per skies, All is well! All is well!

They're round my bed, they're in my room, They wait to waft my spir-it home; All is well! All is well!

Larghetto.

1. There is a calm for those who weep, A rest for weary pilgrims found: They softly lie, and sweetly sleep, Low in the ground.

2. The storm that sweeps the win - try sky No more dis - turbs their deep repose, Than summer evening's latest sigh, That abates the rage.

3. The soul of or - i - gin - di - vine, God's glo - rious image freed from clay, In heaven's eter - nal sphere shall shine, A star of day!

STANLEY. Ss & 4.

ARRANGED FROM DR. STANLEY.

Moderato.

1. Sweet day! so cool, so calm, so bright, The bri - dal of the earth and sky, Sweet dew shall weep thy fall to - night, For thou must die.

2. Sweet rose! in air whose o - dors wave, Whose colors charm the gazer's eye, Thy root is ev - er in its grave, Thou, too, must die.

3. Sweet spring! of days and ro - ses made, Whose cherish'd sweets and beauties vie, While days de - part thy ro - ses fade, All, all, must die.

RUSLING. 8s & 5s. (8, 5, 8, 5, 8, 5, 8; 5.)

233

Contabile.

1. Ev-ry day hath toil and trouble, Ev-ry heart hath care; Meekly bear thine own full measure, And thy broth - er's share.

2. Pa-tient - ly en - dur - ing, ev - er Let thy spir - it be Bound, by links that cannot sev - er, To hu - man - i - ty.

Fear not, shrink not, tho' the bur - den Hea - vy to thee prove; God shall fill thy mouth with gladness, And thy heart with love.

La - bor! wait! thy Mas - ter per-ish'd Ere his task was done: Count not lost thy fleeting mo - meets, Life hath but be - gun.

ACCADIA. Ss & 6s.

(8, 6, 8, 8, 6.)

Cantabile.

1. This world is not a fleet-ing show, For man's il-lus-ion given; He that hath soothed a widow's woe, Or wiped an orphan's tear doth know There's something here of heav'n.

2. And he who walks life's thorny way With feel-ings calm and even, Whose path is lit, from day to day, By vir-tue's bright and steady ray, Feels something here of heav'n.

FINLAND. Ss & 6s.

(8, 8, 8, 6.)

Larghetto.

1. Just as I am, without one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come!

2. Just as I am, and waiting not, To rid my soul of one dark blot, To thee, whose blood can cleanse each spot, O Lamb of God, I come!

3. Just as I am, tho' tossed about With many a conflict, many a doubt, With fears within, and wars without, O Lamb of God, I come!

MILMAN. 8s, 7s & 6s. (8, 7, 8, 6, 7, 7, 8, 7.)

235

Grave.



1. Brother, thou art gone be - fore us, And thy saint - ly soul is flow n, Where tears are wiped from ev'ry eye, And sorrows are unknown ;



2. Sin no more can taint thy spir - it, Nor can doubt thy faith as - sail ; Thy soul its welcome has received, Thy strength shall never fail ;



3. To the grave thy bo - dy bear - ing, Low we place it 'mid the dead ; And lay the turf a - bove it now, And seal its narrow bed ;




From the bur - den of the flesh, And from care and fear re - leased, Where the wicked cease from troubling, And the wea - ry are at rest.



And thou'rt sure to meet the good, Whom on earth thou lovedst best, Where the wicked cease from troubling, And the wea - ry are at rest.



But thy spir - it soars a - way, Free, among the faithful blest, Where the wicked cease from troubling, And the wea - ry are at rest



Con Spirito.

1. Watchmen, onward to your sta - tions, Blow the trumpet long and loud; Preach the gospel to the na - tions, Speak to ev'-ry gath'ring crowd:

2. Watchmen, hail the ris - ing glo - ry, Of the great Mes-si - ah's reign, Tell the Saviour's bleeding sto - ry, Tell it to the listening train:

See the day is break - ing, See the saints a - wak - ing, No more in sadness bow'd, No more in sad - ness bow'd.

See his love re - veal - ing, See the spir - it seal - ing: 'Tis life among the slain, 'Tis life a-mong the slain.

GARDINER. Ss.

THOMAS CLARK.

237

Gracioso.

1. The winter is over and gone, The thrush whistles sweet on the spray; The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.

RARITAN. Ss.

Andante.

1. Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known; O, tune your soft harps to his praise.

2. Ye saints, who stand nearer than they, And cast your bright crowns at his feet, His grace and his glory display, And all his rich mercy repeat.

MANAGUA. Ss & Ds.

1. A lit-tle child, in bal-rush ark, Came float-ing on the Nile's broad wa-ter ; That child made Egypt's glory dark, And freed his tribe from bonds and slaugh-ter.

2. A lit-tle child for knowl-edge sought, In Israel's tem-ple, of its an-ges ; That child the world's religion brought, And crushed the temples of past a-ges.

HERSTELLE. Ds & 4s.

Moderato.

1. 'Tis not the gift, but 'tis the spir-it With which 'tis giv'n, That on the gift con-fers a mer-it, As seen by Heav'n.

2. 'Tis not the prayer, how-ev-er bold-ly It strikes the ear : It mounts in vain, it falls but cold-ly If not sin-ces.

3. 'Tis not the deeds the loud-est lauded That brightest shine : There's many a vir-tue un-ap-plauded, And, yet di-

BOWRY. 9s & 8s.

239

Bilioso.

1. Bread of the world, in mer - cy broken, Wine of the soul, in mer - cy shed! By whom the words of life are spoken, And in whose death our sins are dead.

2. Look on the heart by sor - row broken, Look on the tears by sin - ners shed, And be thy feast to us the token That by thy grace our souls are fed.

TAENBA. 10s, 4s & 6s. (10, 4, 10, 6,)

Larghetto.

1. A-noth-er year is swallowed by the sea Of sun-less waves! A-noth-er year, thou past E - ter - ni - ty! Hath rolled o'er new made graves.

2. They o - pen yet, to bid the liv-ing weep, Where tears are vain; While they, unswept into the ruth-less deep, Storm-tied and sad, re-main.

Moderato.

1. Come, let us a - new our jour-ney pur-sue, With vig - or a - rise, And press to our per-ma-nent place in the skies.

2. Come, let us a - new our jour-ney pur-sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear.

3. O that each, in the day of His com - ing may say, —I have fought my way thro'; I have finished the work thou didst give me to do.

Of heav - en - ly birth, though wand'ring on earth, This is not our place, But stran - gers and pilgrims ourselves we con - fess.

His a - dor - a - ble will let us glad - ly ful - fil, And our tal - ents im - prove, By the patience of hope, and the la - bor of love.

O that each from his Lord may re - ceive the glad word, "Well and faithfully done! Enter in - to my joy, and sit down on my throne."

LYONS. 10s & 11s. (10, 10; 11, 11.) or, 5s & 6s. (5, 5; 5, 5; 6, 5; 6, 5.)

HAYDN. 241

Allegro.

10s & 11s. O, praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praise in music divine.

5s & 6s. Ye servants of God, Your Master proclaim, And publish abroad His wonderful name; The name all victorious Of Jesus extol; His kingdom is glorious, And rules over all.

SAVANNAH. 10s. (10, 10; 10, 10.)

PLETEL.

Slow.

From Jesse's root behold a branch arise, Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

From Jesse's root behold a branch arise, Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

Allegro Con Maestria.

1. Lift your glad voices in tri-umph on high, For Je-sus hath ris-en, and man shall not die; Vain were the terrors that gather'd around him, And

2. Glo-ry to God, in full anthems of joy; The be-ing he gave us death cannot destroy: Sad were the life we may part with tomorrow, If

short the do-min-ion of death and the grave; He burst from the fet-ters of dark-ness that bound him, Resplendent in

He burst from the fet-ters of darkness that bound him,

tears were our birth-right, and death were our end; But Je-sus hath cheer'd the dark valley of sorrow, And bade us

EASTER HYMN. Concluded.

243

glo - ry to live and to save? Loud was the cho - ras of an - gels on high: The Saviour hath ris-en, and man shall not die.

Ritard.

- mor - tal, to heav - en as - cend: Lift then your voi - ces in tri - umph on high: For Je - sus hath ris - en, and man shall not die.

HAVANNA. 11s & 4s.

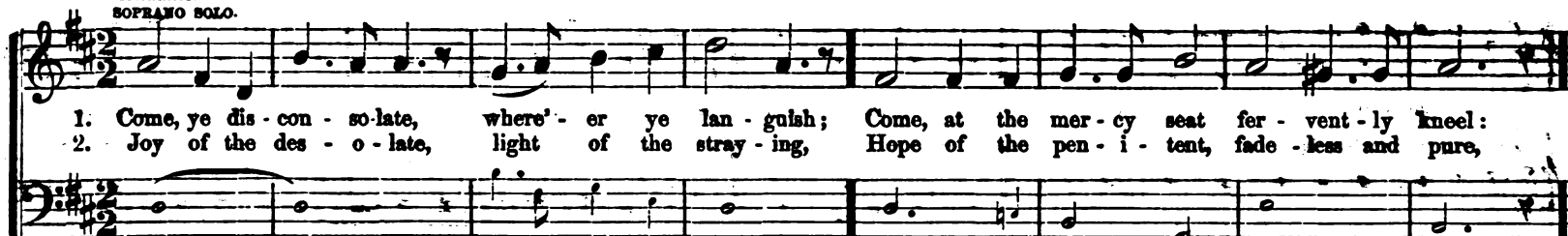
Andante.

1. With si - lence on - ly as their ben - e - dic - tion, God's an - gels come Where in the shadow of a great af - fliction, The soul sits dumb.

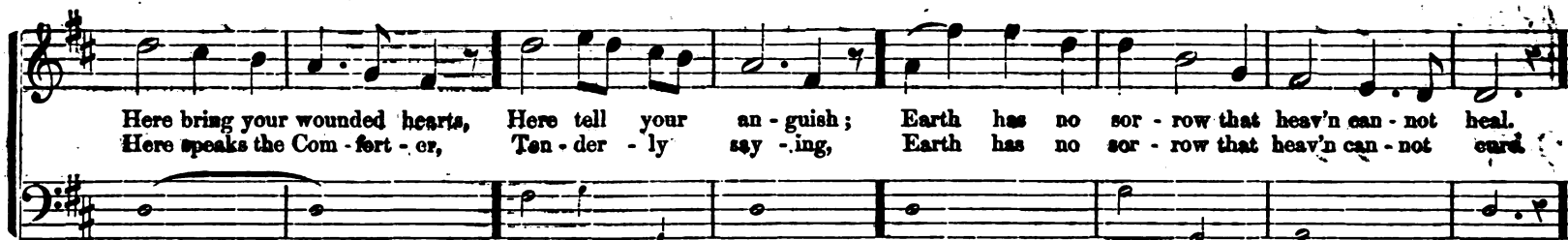
2. Yet would we say, what eve - ry heart approv - eth, Our Father's will, Call - ing to him the dear ones whom he lov - eth, Is mer - cy still.

3. Not up - on us or ours the solemn an - gel Hath e - vil wrought; The funeral anthem is a glad e - van - gel; The good die not!

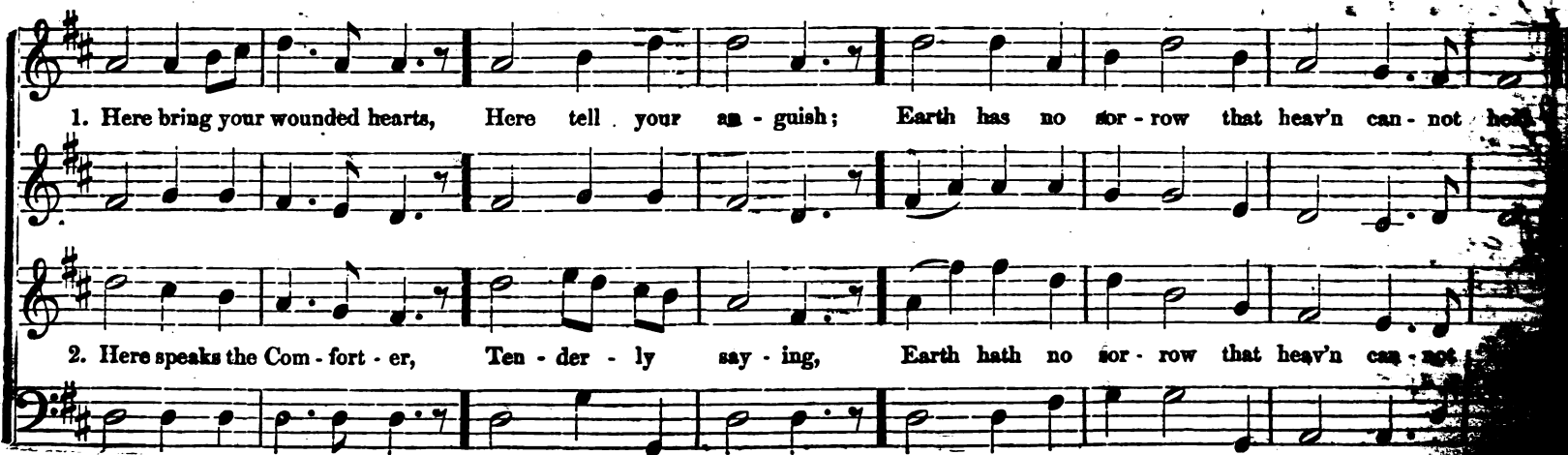
COME, YE DISCONSOLATE. 6s, 5s & 10s.

Andante.
SOPRANO SOLO.


1. Come, ye dis - con - so - late, where' - er ye lan - guish; Come, at the mer - cy seat fer - vent - ly kneel:
2. Joy of the des - o - late, light of the stray - ing, Hope of the pen - i - tent, fade - less and pure,



Here bring your wounded hearts, Here tell your an - guish; Earth has no sor - row that heav'n can - not heal.
Here speaks the Com - fort - er, Ten - der - ly say - ing, Earth has no sor - row that heav'n can - not cure.



1. Here bring your wounded hearts, Here tell your an - guish; Earth has no sor - row that heav'n can - not heal.
2. Here speaks the Com - fort - er, Ten - der - ly say - ing, Earth hath no sor - row that heav'n can - not cure.

APOLLO. 11s & 10s. Double.

245

Macioso.

1. Full and harmonious, let the joyous chorus Burst from our lips in one glad song of mirth; {
Joining the notes of ages long before us, Hymning the praise of heav'nly music's birth; { Bright from the heav'n as it long ago descended, Loud to these heav'n as our voices high we'll raise.

2. Music's the measure of the planet's motion, Heart-beat and rhythm of all the glorious whole; {
Fugue-like the streams roll, and the choral ocean Heaves in obedience to its high con-trol: { Thrills thro' all hearts the uniform vibration, Starting from God, and felt from sun to sun.

If sung to any other hymn, may end here.

Every young heart in one full chorus blended, Singing in mel-o-dy sweet mu-sic's praise, Sweet music's praise, sweet music's praise, Sweet music's praise, sweet music's praise.

God gives the key-note, Love, to all cre-a-tion; Join, O my soul! and let all souls be one, All souls be one, all souls be one, All souls be one, all souls be one.

DEVOTION. 12s, 11s & 6s.

Cantabile.
SOPRANO SOLO.

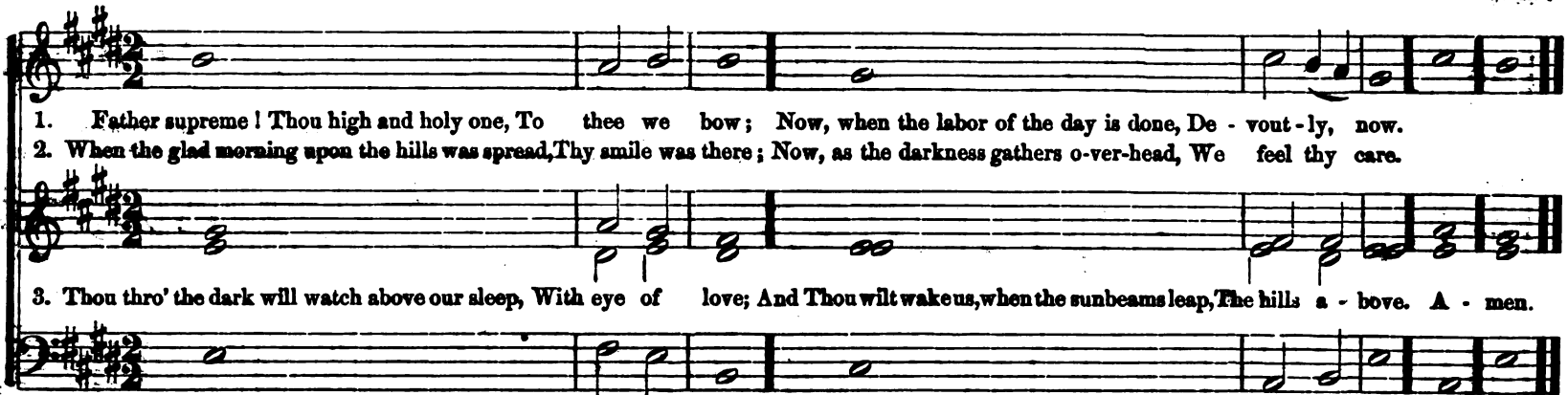
1. As, down in the sunless retreats of the ocean, Sweet flowers are springing no mor - tal can see, So, deep in my heart, the still pray'r of devotion, Un -
2. As still to the star of its worship, tho' clouded, The needle points faithfully o'er the dim sea, So, dark as I roam, thro' this wintry world, ahrouded, The'

- heard by the world, rises, silent, to Thee: My God! silent, to Thee,— Pure, warm, silent, to Thee; Silent, to Thee, silent to Thee;
hope of my spirit turns, trembling to Thee:

My God! trembling, to Thee,— True, fond, trembling, to Thee: Trembling, to Thee, trembling to Thee;
My God! trembling, to Thee,— True, fond, trembling, to Thee: Trembling, to Thee, trembling to Thee;
My God! trembling, to Thee,— True, fond, trembling, to Thee: Trembling, to Thee, trembling to Thee;

HYMN CHANT. 10s & 4s. "Father Supreme."

247

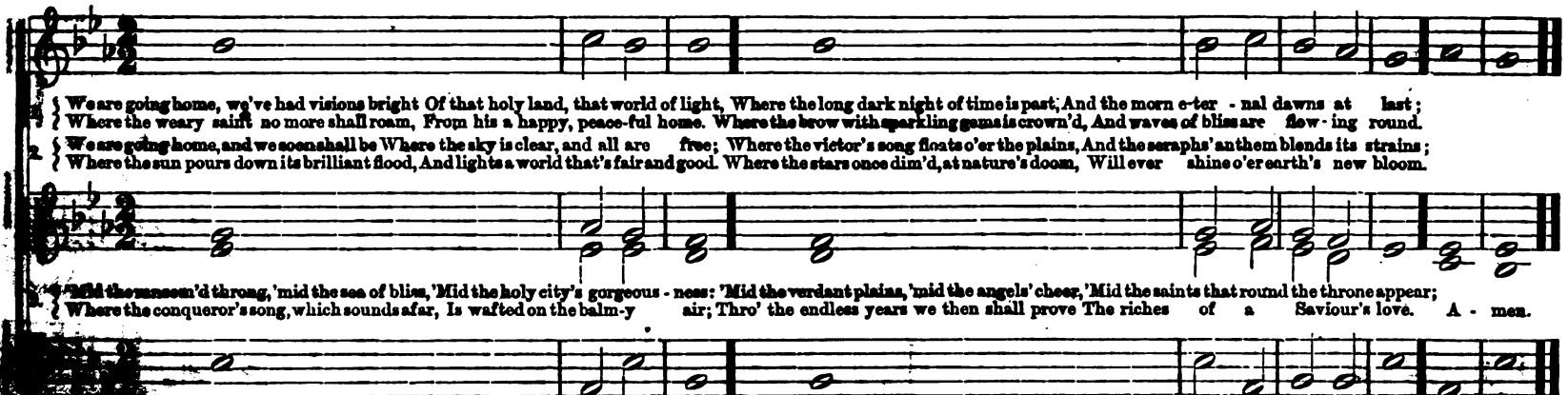


1. Father supreme ! Thou high and holy one, To thee we bow ; Now, when the labor of the day is done, De - vout - ly, now.

2. When the glad morning upon the hills was spread, Thy smile was there ; Now, as the darkness gathers o-ver-head, We feel thy care.

3. Thou thro' the dark will watch above our sleep, With eye of love ; And Thou wilt wake us, when the sunbeams leap, The hills a - bove. A - men.

HYMN CHANT. 10s, 9s & 8s. "We are going home."



1. We are going home, we've had visions bright Of that holy land, that world of light, Where the long dark night of time is past, And the morn e-ter - nal dawns at last ;

2. Where the weary saint no more shall roam, From his a happy, peace-ful home. Where the brow with sparkling gems is crown'd, And waves of bliss are flow - ing round.

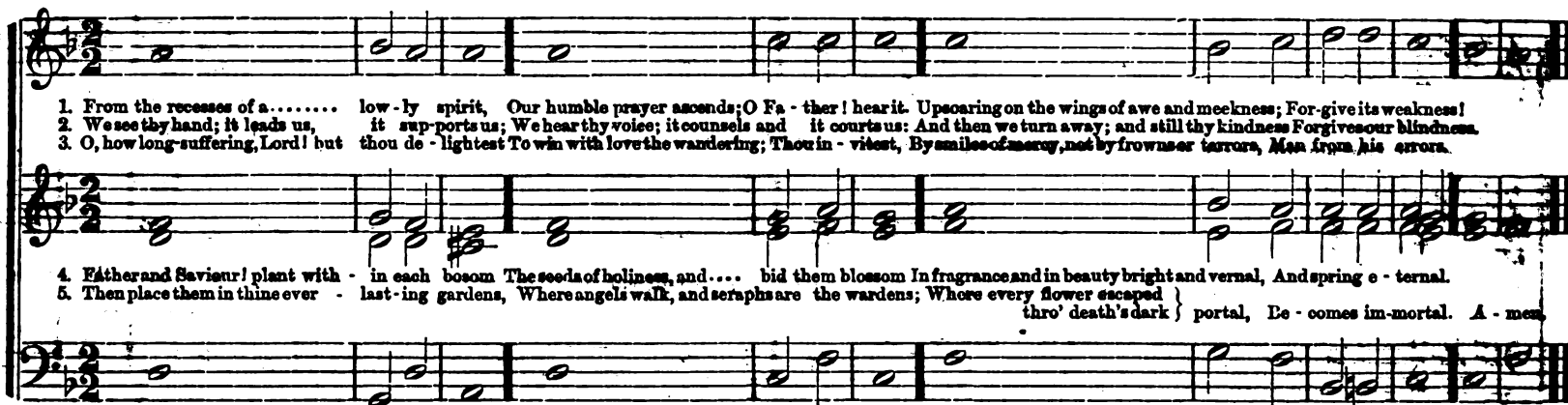
3. We are going home, and we soon shall be Where the sky is clear, and all are free ; Where the victor's song floats o'er the plains, And the seraphs' anthem blends its strains ;

4. Where the sun pours down its brilliant flood, And lights a world that's fair and good. Where the stars once dim'd, at nature's doom, Will ever shine o'er earth's new bloom.

5. 'Mid the massen'd throng, 'mid the sea of bliss, 'Mid the holy city's gorgeous - nees : 'Mid the verdant plains, 'mid the angels' cheer, 'Mid the saints that round the throne appear ;

6. Where the conqueror's song, which sounds afar, Is wafted on the balm-y air ; Thro' the endless years we then shall prove The riches of a Saviour's love. A - men.

HYMN CHANT. "From the recesses," 11s & 5s.



1. From the recesses of a..... low-ly spirit, Our humble prayer ascends; O Fa-ther! hear it. Upsoaring on the wings of awe and meekness; For-give its weakness!

2. We see thy hand; it leads us, it sup-ports us; We hear thy voice; it counsels and it courts us: And then we turn away; and still thy kindness For-gives our blindness.

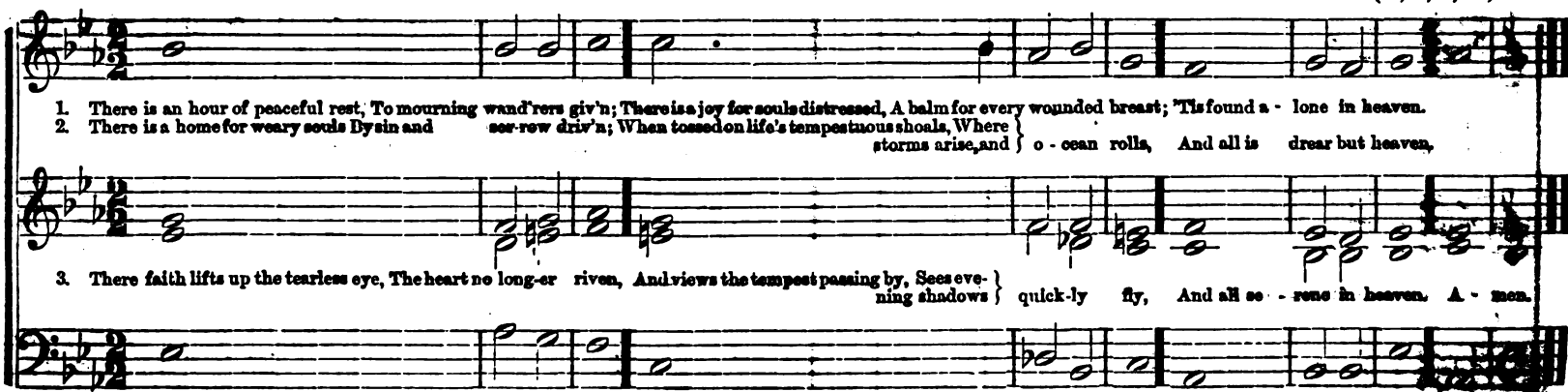
3. O, how long-suffering, Lord! but thou de-lightest To win with love the wandering; Thou in-vitest, By smiles of mercy, not by frowns or terrors, Men from his errors.

4. Father and Saviour! plant with - in each bosom The seeds of holiness, and.... bid them blossom In fragrance and in beauty bright and vernal, And spring e - ternal.

5. Then place them in thine ever - last-ing gardens, Where angels walk, and seraphs are the wardens; Where every flower escaped } thro' death's dark } portal, Be - comes im-mortal. A - men.

HYMN CHANT. "There is an hour of peaceful rest." 9s & 6s.

(9, 6, 9, 6.)



1. There is an hour of peaceful rest, To mourning wand'ers giv'n; There is a joy for souls distressed, A balm for every wounded breast; 'Tis found a - lone in heaven.

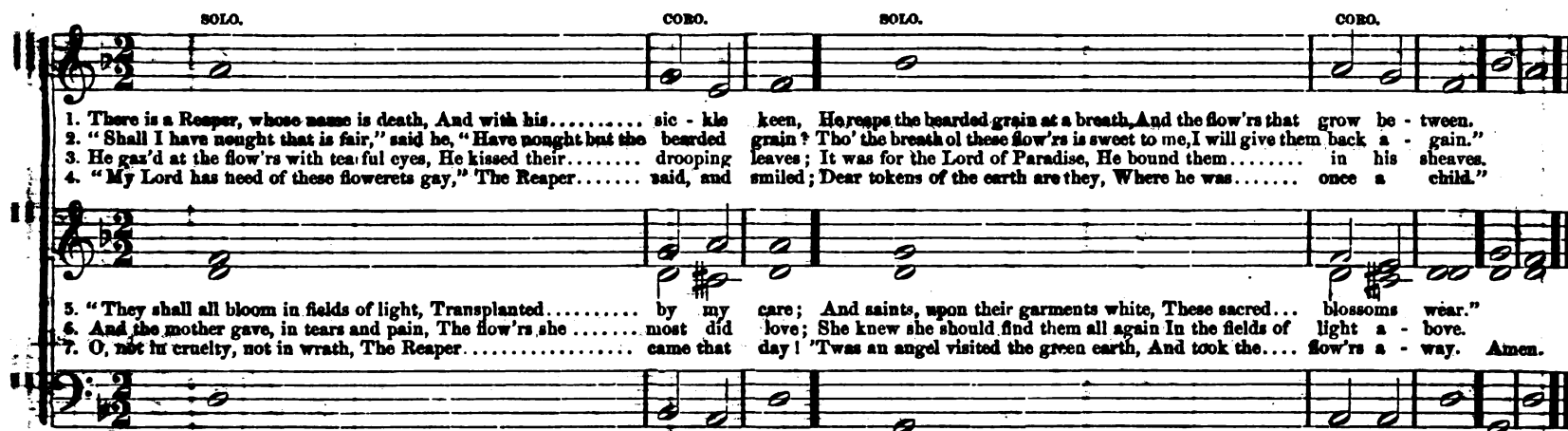
2. There is a home for weary souls Dysin and sor-row driv'n; When tossed on life's tempestuous shoals, Where } storms arise, and } o - cean rolls, And all is drear but heaven,

3. There faith lifts up the tearless eye, The heart no long-er riven, And views the tempest passing by, Sees eve- } ning shadows } quick-ly fly, And all se - rene in heaven. A - men.

HYMN CHANT. The Reaper and the Flowers.

249

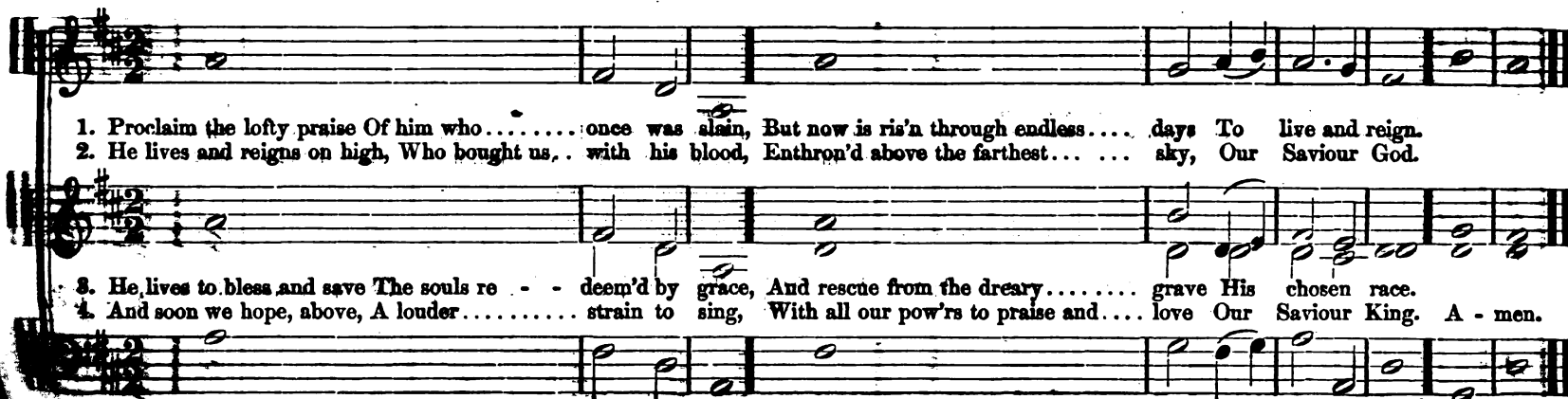
SOLO. CORO. SOLO. CORO.



1. There is a Reaper, whose name is death, And with his..... sic - kle keen, Hareaps the bearded grain at a breath, And the flow'rs that grow be - tween.
 2. "Shall I have nought that is fair," said he, "Have nought but the bearded grain? Tho' the breath of these flow'rs is sweet to me, I will give them back a - gain."
 3. He gas'd at the flow'rs with tea:ful eyes, He kissed their..... drooping leaves; It was for the Lord of Paradise, He bound them..... in his sheaves.
 4. "My Lord has need of these flowerets gay," The Reaper..... said, and smiled; Dear tokens of the earth are they, Where he was..... once a child."

5. "They shall all bloom in fields of light, Transplanted..... by my care; And saints, upon their garments white, These sacred... blossoms wear."
 6. And the mother gave, in tears and pain, The flow'rs she..... most did love; She knew she should find them all again In the fields of light a - bove.
 7. O, not in cruelty, not in wrath, The Reaper..... came that day! 'Twas an angel visited the green earth, And took the.... flow'rs a - way. Amen.

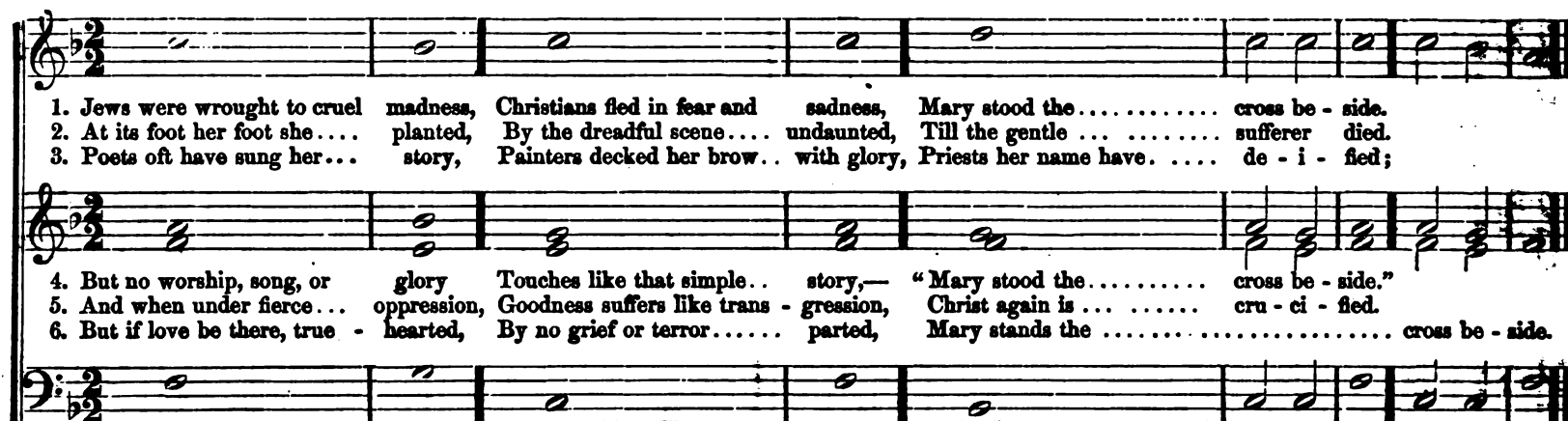
HYMN CHANT. "Proclaim the lofty praise." 6s, 8s & 4s.



1. Proclaim the lofty praise Of him who..... once was slain, But now is ris'n through endless.... days To live and reign.
 2. He lives and reigns on high, Who bought us... with his blood, Enthron'd above the farthest.... sky, Our Saviour God.

3. He lives to bless and save The souls re - - deem'd by grace, And rescue from the dreary..... grave His chosen race.
 4. And soon we hope, above, A louder..... strain to sing, With all our pow'rs to praise and.... love Our Saviour King. A - men.

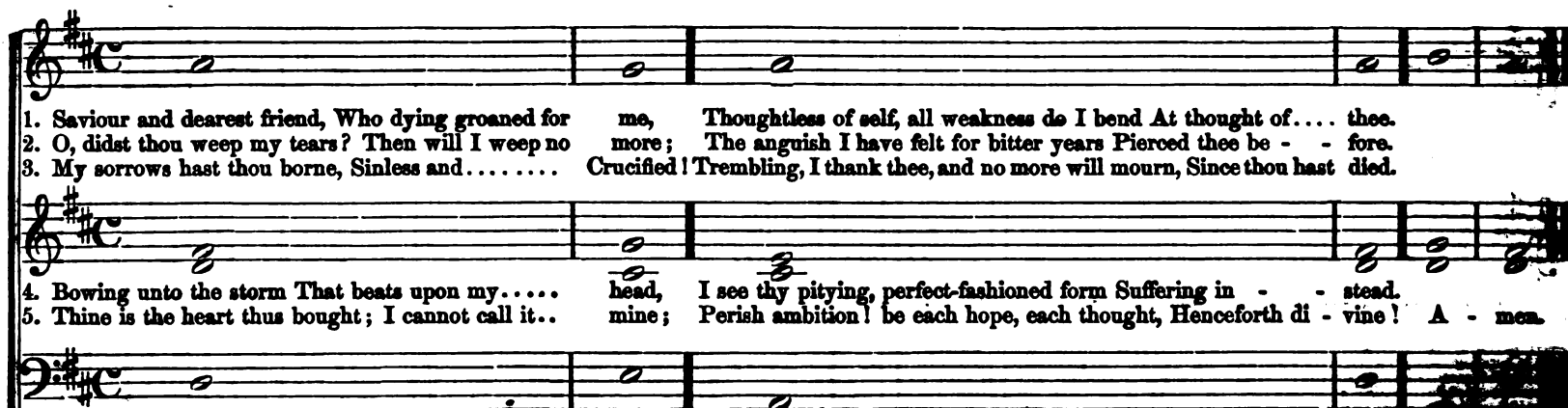
HYMN CHANT. "Jews were wrought." 8s & 7s. (8, 8, 7.)



1. Jews were wrought to cruel madness, Christians fled in fear and sadness, Mary stood the cross be - side.
 2. At its foot her foot she.... planted, By the dreadful scene.... undaunted, Till the gentle sufferer died.
 3. Poets oft have sung her... story, Painters decked her brow.. with glory, Priests her name have. de - i - fied;

4. But no worship, song, or glory Touches like that simple.. story,— "Mary stood the..... cross be - side."
 5. And when under fierce... oppression, Goodness suffers like trans - gression, Christ again is cru - ci - fied.
 6. But if love be there, true - hearted, By no grief or terror..... parted, Mary stands the cross be - side.

HYMN CHANT. "Saviour and dearest Friend." 6s, 10s & 4s. (6, 6; 10, 4)




1. Saviour and dearest friend, Who dying groaned for me, Thoughtless of self, all weakness do I bend At thought of.... thee.
 2. O, didst thou weep my tears? Then will I weep no more; The anguish I have felt for bitter years Pierced thee be - - fore.
 3. My sorrows hast thou borne, Sinless and..... Crucified! Trembling, I thank thee, and no more will mourn, Since thou hast died.

4. Bowing unto the storm That beats upon my..... head, I see thy pitying, perfect-fashioned form Suffering in - - stead.
 5. Thine is the heart thus bought; I cannot call it.. mine; Perish ambition! be each hope, each thought, Henceforth di - vine! A - men.


HYMN CHANT. 11s & 6s. "Almighty One."

251


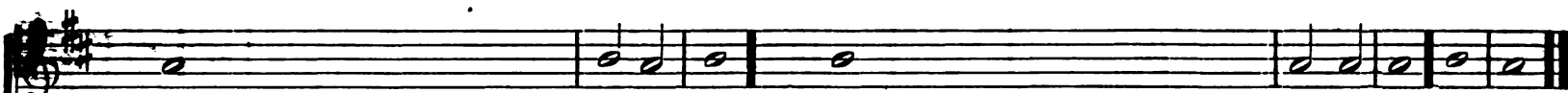


1. Almighty One! I bend in dust before thee: Ev'n so veiled che - rubs bend; In calm and still devotion I adore thee, All-wise, all pres - ent Friend!

2. Thou Power sublime! whose throne is firmly seated On stars and glow-ing suns; O, could I praise thee,—could my soul, elated, Waft thee se - - raph - ic tones,—

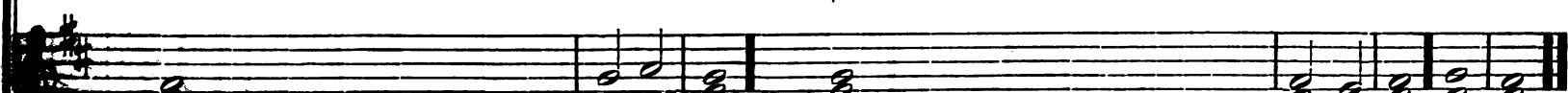


3. Eternity! Eternity! how solemn, How terrible..... the..... sound! Here, leaning on thy promises,— a column Of strength, may I be found.

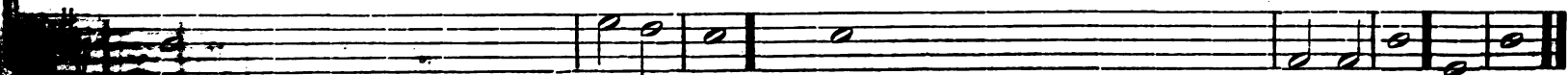



Thou to the earth its emerald robes hast given, Or curtain'd it in snow; And the bright sun, and the soft moon in heav'n, Before thy pres - ence bow.

Had I the lyres of angels,—could I bring thee An offering wor - thy thee,—In what bright notes of glory would I sing thee, Blest..... notes of ecstasy! A - men.



O, let my heart be ever thine, while beating, As when 'twill cease to beat! Be thou my portion, till that awful meeting When I my God shall greet! A - men!



CANTATE DOMINUS

1. O sing unto the Lord a
3. The Lord declared
5. Show yourself joyful unto the Lord,
7. With trumpets

new his sal- song, For he hath
all ye lands; His righteousness hath he openly
also, and shawms; O show yourselves joyful, be

fore the Lord; For he

9. Let the floods clap their hands, and
let the hills be joyful together, be- fore the

own right hand, and with his ho- ly
shed his mercy and truth toward the house of
on the arm; Hath he gotten him
Israel; And all the ends of the world, have seen the sal-va- tion of our God
harp: Sing to the harp, with a. self the vic- to - ry
psalm... of thank

is; The round world, and they that dwell there
And the. peo- ple with...

MOTET. "Hear, O God."

E. C. KILBOURNE.

253

SOPRANO SOLO.

Andantino.

Hear, O God, hear, O God, in-cline thine ear and hear us, O my God, Open thine eyes and behold our des-o-la-tion.

PLAY FIRST FOUR MEASURES FOR PRELUDE.

Coro.

Hear, O God, hear, O God, in-cline thine ear and hear us, O my God, o - pen thine eyes, and be -

Sola.

Coro.

Sola.

Coro.

Hear, O God, hear, O God, in - cline thine ear and hear us, O my God, o - pen thine eyes, and be -

Hear, O God,

hear, O God, in - cline thine ear and hear us, -

O my God, o - pen thine eyes, and be -

"Hear, O God."

Cornet

hold our des-o-la-tion, We do not pre-sent our sup-pli-ca-tion, we do not pre-

Dim. hold our des-o-la-tion, We do not pre-sent our sup-pli-ca-tion, we do not pre-sent our sup-pli-ca-tion be-

Cres. hold our des-o-la-tion, We do not pre-sent our sup-pli-ca-tion, we do not pre-sent our sup-pli-ca-tion be-

for thee for our righteousness, but for thy great mer-cy, thy great mer-cy. A-men, A-

Cres. for thy great mer-cy, thy great mer-cy. A-men, A-

SENTENCE. "Teach me, O Lord,"

J. F. O. SMITH.

255

Moderate.

Teach me, O Lord, the way of thy commandments, And lead me in - to the paths of truth,

Lead me, O

Teach me, O Lord, the way of thy commandments, And lead me in - to the paths of truth, Lead me, O

O Lord, in - to thy truth, O Lord, in - to thy truth, in - to thy truth.

Lord, in - to thy truth, Lead me, O Lord, in - to thy truth,

Cres.

Lord, in - to thy truth, Lead me, O Lord, in - to thy truth, in - to thy truth.

O Lord, in - to thy truth, O Lord, in - to thy truth,

Teach me, O Lord

Teach me, O Lord, the way of thy command-ments, And lead me in - to the P-

Teach me, O Lord, the way of thy command-ments, And lead me in - to the paths of truth, the paths of

Teach me, O Lord, the way of thy command-ments, And lead me in - to the paths of truth.

Lead me, O Lord, in - to the paths of truth.

PRAYER. "Bow down thine ear."

FROM "MOSES IN EGYPT."

257

Andantino.

8

BASS SOLO 1st time. Bow down thine ear, O Lord,..... O Lord, and hear thou

TENOR SOLO 2d time. Be gra - cious, Lord, to me,..... Be gra - cious, Lord, to

TREBLE SOLO 3d time. Give ear, O Lord, give ear,..... O Lord, give ear to

me,..... For dai - - ly I will call,.... O Lord, will call on thee.

me,..... For dai - - ly I will call,.... O Lord, will call on thee.

me,..... For dai - - ly, &c.

"Bow down"

For dai - ly I will call, O Lord, will call on Thee, O Lord, on thee; thee

Dal Segno.

For dai - ly I will call, O Lord, will call on Thee, O Lord, on Thee; thee; And I will thank thee, Lord, will.

my God, And I will praise thy name, O Lord, for-ev - er more, And I will praise thy name, O Lord.

Will praise thy name, O Lord, Will praise thy name, O Lord.

solo.

will praise thy name,

for - ev - er - more,

MOTETT. "Great Jehovah."

259

Andantino.

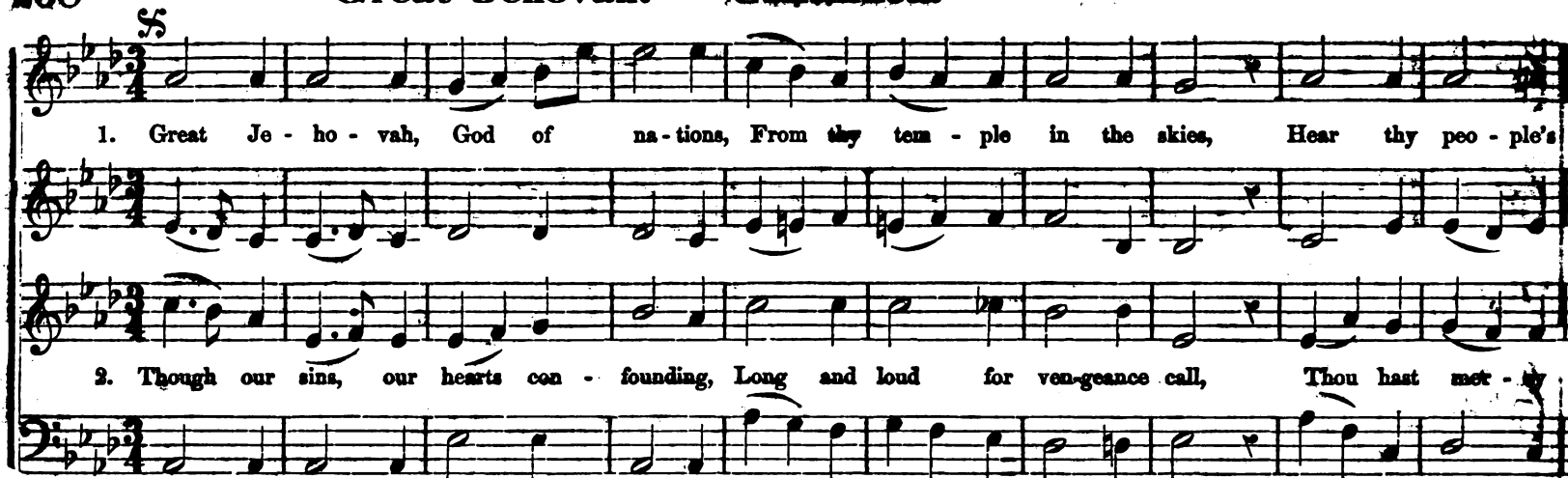
ALTO SOLO.

Great Je - ho - vah, God of na - tions,

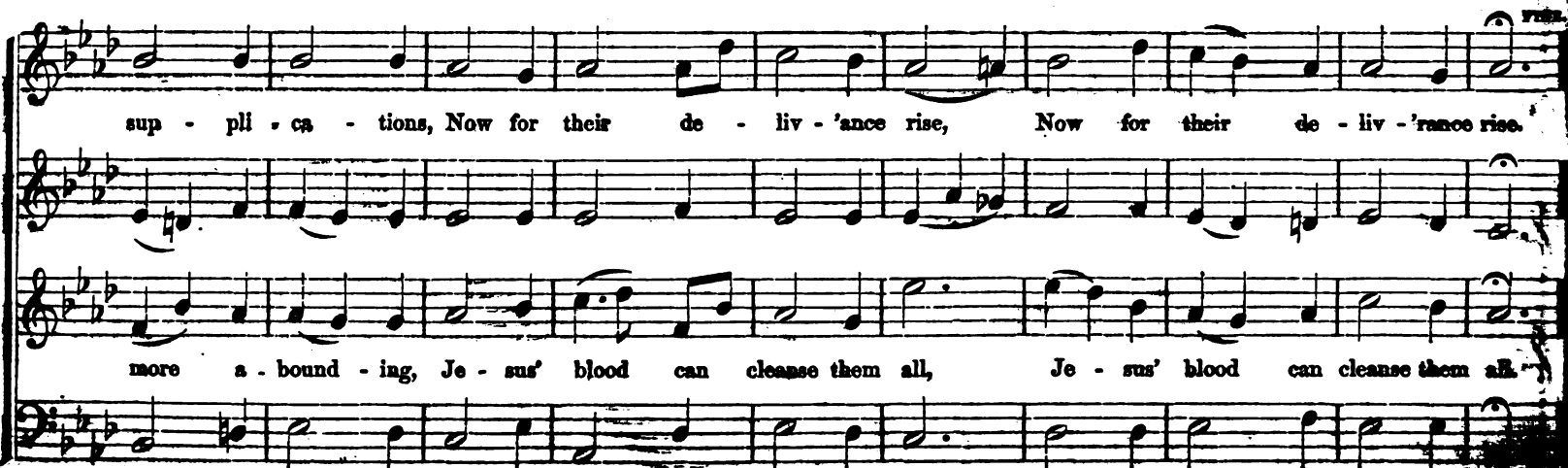
From thy tem - ple in the skies, Hear thy peo - ple's sup - pli - ca - tions, Now for their de -

liv - rance rise, Now for their de - liv - rance rise.

"Great Jehovah:" Continued.



1. Great Je - ho - vah, God of na - tions, From thy tem - ple in the skies, Hear thy peo - ple's



2. Though our sins, our hearts con - founding, Long and loud for ven - geance call, Thou hast met - us
sup - pli - ca - tions, Now for their de - liv - 'ance rise, Now for their de - liv - 'ance rise.
more a - bound - ing, Je - sus' blood can cleanse them all, Je - sus' blood can cleanse them all.

"Great Jehovah." Confided.

261

Though our sins our hearts con-found-ing, Long and loud for ven-geance call,

Thou... hast mer-cy more... a-bound-ing, Je-sus' blood can cleanse them all,

Cres.

Je-sus' blood can cleanse them all.

Al Segno

Larghetto.

SENTENCE. "They that sow in tears."

They that sow in tears, shall

SOLO. CORO. SOLO. CORO.

They that sow in tears, They that sow in tears, They that sow in tears, shall

This system contains the first four staves of the musical score. The first staff is a vocal line with the lyrics 'They that sow in tears, shall'. The second staff is a vocal line with the lyrics 'They that sow in tears, shall'. The third staff is a vocal line with the lyrics 'They that sow in tears, They that sow in tears, They that sow in tears, shall'. The fourth staff is a bass line. The tempo is marked 'Larghetto.' and the key signature has two flats.

reap in joy, They that sow in tears, shall reap in joy, shall

SOLO. CORO.

reap in joy, They that sow in tears, They that sow in tears, shall reap in joy, shall

This system contains the next four staves of the musical score. The first staff is a vocal line with the lyrics 'reap in joy, They that sow in tears, shall reap in joy, shall'. The second staff is a vocal line with the lyrics 'reap in joy, They that sow in tears, shall reap in joy, shall'. The third staff is a vocal line with the lyrics 'reap in joy, They that sow in tears, They that sow in tears, shall reap in joy, shall'. The fourth staff is a bass line. The tempo is marked 'Larghetto.' and the key signature has two flats.

Concluded.

268

[illegible]

reap in joy, They that sow in tears, They that sow in tears, shall reap in joy.....

cres. *cres.* *cres.*

reap in joy, They that sow in tears, They that sow in tears, shall reap in joy.....

SENTENCE. "Teach me, O Lord."

Andante.

Teach me, O Lord, the way of thy commandments, Teach me, O Lord, the way of thy commandments, For thou art my

Cres. *Cres.*

Teach me, O Lord, the way of thy commandments, Teach me, O Lord, the way of thy commandments, For thou art my

This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second staff is a piano accompaniment line in treble clef. The lyrics are written below the vocal staff. The tempo marking 'Andante.' is above the first staff. The dynamics 'Cres.' (Crescendo) are marked below the piano staff at two points.

God, for thou art my God, Teach me, O Lord, the way of thy commandments, Teach me, O Lord, the way of thy com -

Cres. *f* *p*

God, for thou art my God, Teach me, O Lord, the way of thy commandments, Teach me, O Lord, the way of thy com -

This system contains the second two staves of music. The third staff continues the vocal line, and the fourth staff continues the piano accompaniment. The lyrics are written below the vocal staff. The dynamics 'Cres.' (Crescendo), 'f' (forte), and 'p' (piano) are marked below the piano staff. The system ends with a double bar line.

"Teach me, O Lord." Concluded.

265

mandments, For thou art my God, for thou art my God, Lead me, O Lord, Lead me, O Lord, O

Cres. Cres. p

mandments, For thou art my God, for thou art my God, Lead me, O Lord, Lead me, O Lord, Lead me, O

Lead me, O Lord, Lead me, O Lord, O

lead in - to thy truth, O lead me, O lead me in - to thy truth, lead me, O lead me in - to thy truth.

O lead me in - to thy truth.

Lord, in - to thy truth, in - - to thy truth, O lead me, O lead me in - to thy truth.

lead me in - to thy truth,

MOTETTE. "O God, be merciful."

GO
SOPRANO SOLO.

Larghetto.

Cres.

Cres.

Dim.

O God, be mer - ci - ful, be mer - ci - ful, When with suppliant ac - cents we bow be - fore thee, Be

with us, watch o'er us, and gra - cious-ly hear, Thy ser - - vants who at thine al - - tar

"O God, be merciful." Continued.

267

- pear, Be with us, watch o'er us, and gra-ciously hear, Thy ser-vants who at thine al-tar ap-pear.

60. *Allegro.*

We will a-rise, will a-rise in Zi-on, For the set time, the set time is come, we will a-rise, a-

We will a-rise, will a-rise in Zi-on, For the set time, the set time is come, we will a-rise, a-

"O God, be merciful." Continued.

- rise in Zi - on, For the set time is come, For the set time is come, For the set time is

- rise in Zi - on, For the set time is come, For the set time is come, For the set time is

This system contains two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. Both staves contain a vocal melody with lyrics underneath. The lyrics are: "- rise in Zi - on, For the set time is come, For the set time is come, For the set time is" on the top staff, and "- rise in Zi - on, For the set time is come, For the set time is come, For the set time is" on the bottom staff.

come, The Lord shall build up Zi - on, shall build up Zi - on, He shall ap - - pear in his glo - - ry.

come,

come, The Lord shall build up Zi - on, shall build up Zi - on, He shall ap - - pear in his glo - - ry.

come,

This system contains two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. Both staves contain a vocal melody with lyrics underneath. The lyrics are: "come, The Lord shall build up Zi - on, shall build up Zi - on, He shall ap - - pear in his glo - - ry." on the top staff, and "come," on the bottom staff. The bottom staff also has a dotted line for the lyrics.

"O God, be merciful." Concluded.

269

Two systems of musical notation, each consisting of a vocal line (treble clef) and a piano line (bass clef). The music is in 2/4 time and ends with a double bar line. The lyrics are printed below the vocal line.

We will a - rise, will a - rise in Zi - on, For the set time, the set time is come. A - men, A - men.

We will a - rise, will a - rise in Zi - on, For the set time, the set time is come. A - men, A - men.

ANTHEM. "I will praise Thee."

Two systems of musical notation, each consisting of a vocal line (treble clef) and a piano line (bass clef). The tempo is marked *Allegro*. The music is in 2/4 time. The lyrics are printed below the vocal line.

Allegro.

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart, I will show forth all thy

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart,

"I will praise Thee." Continued.

wond' - rous works, I will show forth all thy wond' - rous works, I will show forth thy wond' - rous
 thy wond' - - - rous works, I will show thy
 I will show forth all thy wond' - rous works, I will show forth, show forth thy wond' - rous

works. I will re - jice in thee, will re-joyce in thee, I will re -
 I will re - jice in thee re - - -
 works, I will re - jice in thee, I will re -
 I will re - jice in thee, re - - -

"I will praise Thee." Concluded.

271

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are: - joice in thee, will re-joyce in thee, and will mag-ni - fy thy name for - ev - er - more. I will praise thee, will - joice in thee, *Ritard.* - joice in thee, will re-joyce in thee, and will mag-ni - fy thy name for - ev - er - more. I will praise thee, will - joice in thee.

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are: praise thee, O Lord, will praise thee, will praise thee, with my whole heart, with my whole heart, with my whole heart.... praise thee, O Lord, will praise thee, will praise thee, with my whole heart, with my whole heart, with my whole heart....

Larghetto
SOPRANO SOLO.

SENTENCE. "Softly now the light of day."

Soft - ly now the light of day, Fades up - on our sight a - way, Free from

INSTR.

This system contains the first three staves of the musical score. The top staff is for the Soprano Solo, the middle staff is for the Instrumental accompaniment, and the bottom staff is for the Bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Larghetto'.

care, from la - - bor free, Lord, I would com - mune with thee,

This system contains the next three staves of the musical score, continuing the vocal and instrumental parts from the first system.

Free from care, from la - - bor free, Lord, I would com - mune with thee.

This system contains the final three staves of the musical score on this page, concluding the vocal and instrumental parts.

"Softly now the light of day." Concluded.

278

Con Espressione.

Soon for me the light of day, Shall for - ev - er pass a - way; Then from sin and

sor - row free, Take me, Lord, to dwell with thee, Take me, Lord, to dwell with thee.

Ritard.

SENTENCE. "The Lord is in his holy Temple."

Larghetto.
BARITONE SOLO.

SOLO.

The Lord is in his ho - ly tem - ple, Let all the earth keep si - lence, The Lord is in his ho - ly Temple, Let all the

p *con.* *p* *con.*

inst. Let all the earth keep si - lence; *inst.* Let all the

earth keep si - lence, Let all the earth, let all the earth, let all the earth keep silence before him, keep silence be-fore him, before him.

Cres. *Cres.* *Dim.* *p* *Ritard.*

earth keep si - lence, Let all the earth, let all the earth, let all the earth keep silence before him, keep si - lence before

be - fore.....

MOTETTE. "O, God, our Father."

MOZART.

275

Larghetto.

TEKOR BORO.

O, God our Fa - - ther, let thy love a - - bid with us, Giv - er of

per - fect gifts, hear thy children's cry, Save, O, save us from the power of sin, Lead us not into temp -

- ta - tion, save us from sin, lead us not in - to temp - ta - tion, save us from sin.

"O, God, our Father." Continued.

May we for - ev - er keep all thy ho - ly law, May we for - ev - er walk in thy per - fect way.

May we for - ev - er keep all thy ho - ly law, May we for - ev - er walk in thy per - fect way.

This musical system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are written below the vocal staves.

SOPRANO SOLO.

Help, O help us, when we faint, Raise us, Lord,.... when we fall, guard,

INST.

This musical system consists of three staves. The top staff is a Soprano Solo, and the bottom two are piano accompaniment. The key signature remains three flats and the time signature is 4/4. The lyrics are written below the Soprano Solo staff.

"O, God, our Father." Concluded.

277

TENOR.

Help, O help us when we fal - ter, guard, O guard us when

ALTO.

guard us when dan-ger is nigh.

SOPRANO.

Help, O help us when we fal - ter, guard, O guard us when

BASS.

danger is nigh, guard, O guard us when dan - ger is nigh. A - - - men, A - men, A - - - - men.

f

Dim.

Ritard.

danger is nigh, guard, O guard us when dan - ger is nigh. A - - - men, A - - - - men.

when dan - - - ger is nigh.

278

ANTHEM. "Mighty Jehovah."

ARRANGED FROM BELLINI.

Allegro Moderato.

Mighty Je-ho-vah! ac-cept our praises; God, our Father, O hear thy children,

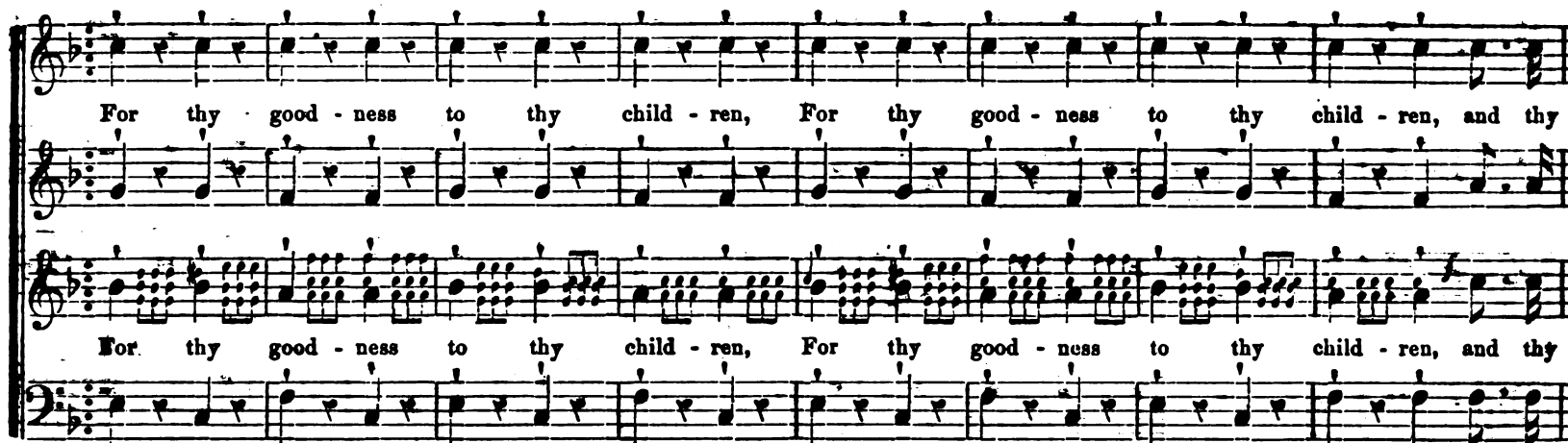
Mighty Je-ho-vah! ac-cept our praises; God, our Father, O hear thy children,

Un-to thee we offer praise, Un-to thee we offer praise, Un-to thee we offer praise.

Un-to thee we offer praise, Un-to thee we offer praise, Unto thee..... we offer praise.

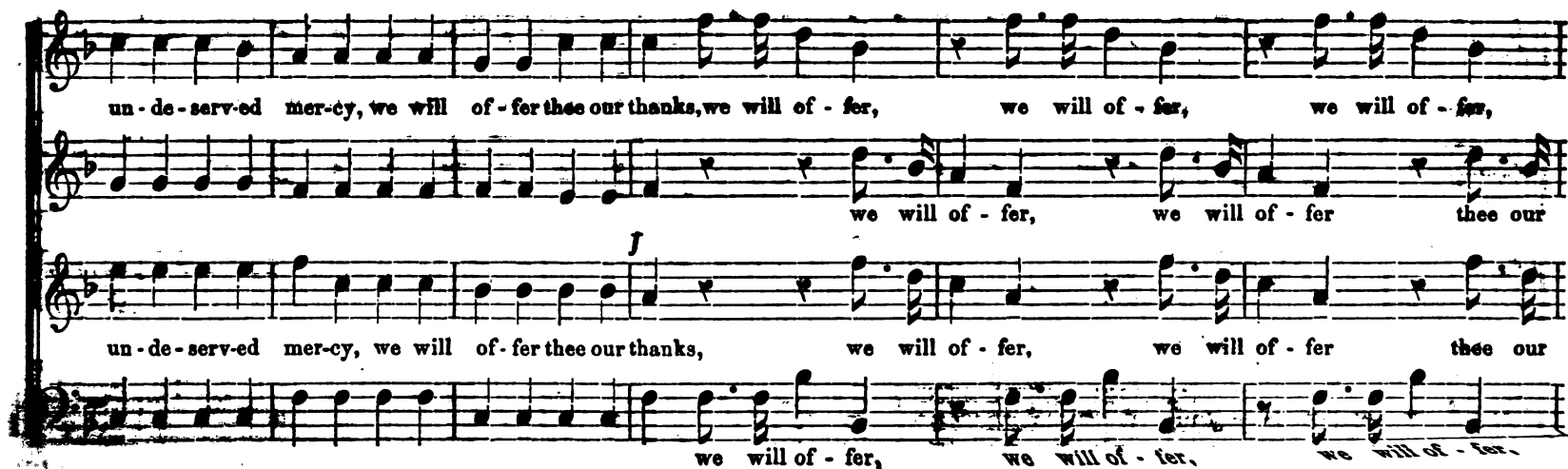
"Mighty Jehovah." Continued.

279



For thy good - ness to thy child - ren, For thy good - ness to thy child - ren, and thy

For thy good - ness to thy child - ren, For thy good - ness to thy child - ren, and thy



un - de - serv - ed mer - cy, we will of - fer thee our thanks, we will of - fer, we will of - fer, we will of - fer,

we will of - fer, we will of - fer thee our

un - de - serv - ed mer - cy, we will of - fer thee our thanks, we will of - fer, we will of - fer thee our

we will of - fer, we will of - fer, we will of - fer,

"Mighty Jehovah," Continued.

First Time.

we of - fer grate - ful thanks to thee, To thee we of - fer grate - ful thanks,
 thanks, we will of - fer grate - ful thanks to thee,
 thanks, we will of - fer grate - ful thanks to thee, To thee we of - fer grate - ful thanks,
 we of - fer grate - ful thanks to thee,

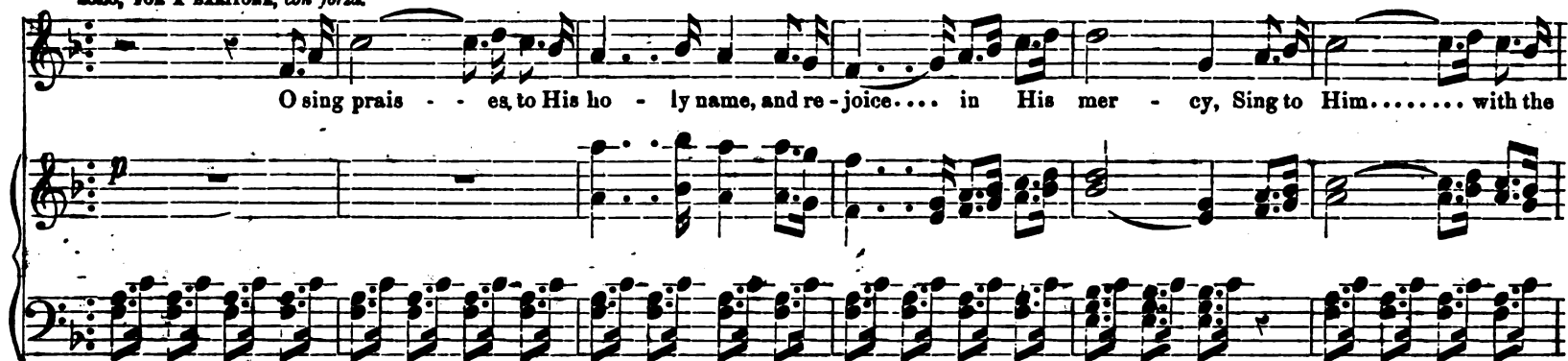
Second Time.

thanks, grate-ful thanks, grateful thanks to thee, to thee our grate-ful thanks, our grate-ful thanks.
 thanks, grate-ful thanks, grateful thanks to thee, to thee our grate-ful thanks, our grate-ful thanks.

"Mighty Jehovah." Continued.

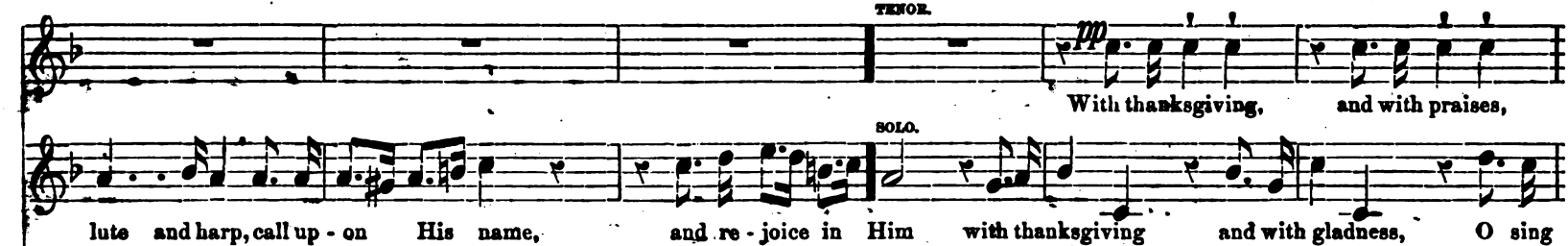
281

SOLO, FOR A BARIitone, *con forza*.



O sing prais - ea to His ho - ly name, and re - joice.... in His mer - cy, Sing to Him..... with the

TENOR.



With thanksgiving, and with praises,
lute and harp, call up - on His name, and re - joice in Him with thanksgiving and with gladness, O sing

SOLO.
SOPRANO AND ALTO.



With thanksgiving and with gladness,
Col voce. *pp*

"Mighty Jehovah." Continued.

O sing prais - es, O sing praises with thankgiv - ing and with gladness, O sing prais - es to His

praises, with joy and gladness, with thanksgiving and with gladness, O sing praises un - to His name, *cres.* O sing

O sing prais - es, O sing praises with thankgiv - ing and with gladness, O sing prais - es to His

name, O sing to His name with lute and harp, praise His name. O be joy - ful in the Lord, sing praise

cres. praises to His name with lute and harp, O praise His ho - ly name.

name, O sing to His name with lute and harp, praise His name. O be joy - ful in the Lord, sing praise

"Mighty Jehovah." Continued.

288

un - to Him, ye nations, O be joy - ful in the Lord, sing praises un - to Him, all lands, Sing, rejoice, and praise his name, Sing, re -

First Time. *Second Time.*

joice, and praise his name, his ho - ly name, name, Sing, and re - joice, O be joy - ful in the Lord, sing prais-es,

"Mighty Jehovah." Concluded.

un - to Him, all nations, O be joy-ful in the Lord all lands; sing praises un - to Him, * praise His

O sing praises to His

un - to Him, all nations, O be joy-ful in the Lord all lands; sing praises un - to Him, praise His

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 4/4 time and G major.

name, sing prais - es to His name, sing prais - es to His ho - ly name, sing prais - es to His name.

name,

name, sing prais - es to His name, sing prais - es to His ho - ly name, sing prais - es to His

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 4/4 time and G major.

SENTENCE. "God of the Fatherless."

VON WEBER.

285

THE FIRST VERSE IS ADAPTED TO MORNING, AND THE SECOND TO EVENING SERVICE.

Andantino.

1. When the sun.... glorious - ly comes forth from the o - cean, Mak-ing earth beau - ti - ful,... chas-ing shadows a - way;

2. Now the hills... in the west, the sun's tints all blend - ing, Show us how quick - ly fades.... all that on earth seems bright;

Thus do we of - fer thee our pray'r of de - vo - tion, God of the fa - ther-less, guide us, guard us to - day.

When to un - fad - ing realms our pray'r is as - cend - ing, God of the fa - ther-less, guide us, guard us to - night.

SENTENCE. "Heavenly Father."

FROM BEETHOVEN.

Andante Religioso.

Heavenly Fa-ther, gra-ciously hear us; Hear the pe-ti-tions we of-fer be-fore thee. Let thy mer-cy

rest up-on us; Heaven-ly Fa-ther, gra-cious-ly hear us. Hear our prayer, Hear our prayer.

SENTENCE. "The Lord is in his holy temple,"

F. A. PARKER.

287

Larghetto.

1. The Lord is in his ho - - ly tem-ple, The Lord is in his ho - ly tem - ple,

The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem - ple,

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are piano accompaniment in treble clef, and the bottom staff is piano accompaniment in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Let all the earth keep si - lence be - fore him, keep si - lence, keep si - lence be - fore him. A - - - men.

Let all the earth - keep si - lence be - fore him, keep si - lence, keep si - lence be - fore him. A - - - men.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the staves, ending with a double bar line and repeat dots.

SENTENCE. "Gracious Spirit."

A. MINE.

The first sixteen measures may be sung as a Treble Solo or Quartette, and repeated in Chorus.
Andantino.

Gra - cious Spir - it, Love di - vine, Let thy light with - in me shine; All my guil - ty fears re - move,

Gra - cious Spir - it, Love di - vine, Let thy light with - in me shine; All my guil - ty fears re - move,

Fill me with thy heavenly love.

Let me nev - er from thee stray, Keep me in the per - fect way;

Fill me with thy heavenly love.

“Gracious Spirit.” Concluded.

289

Fill my soul with love di - vine,

Fill my soul with love di - vine, Keep me, Lord, for - ev - er thine.

Fill my soul with love di - vine,

Keep me, Lord, for - ev - er thine; Fill my soul with love di - vine, Keep me, Lord, for - ev - er thine.

Keep me, Lord, for - ev - er thine; Fill my soul with love di - vine, Keep me, Lord, for - ev - er thine.

The image shows a musical score for a hymn. It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: "Keep me, Lord, for - ev - er thine; Fill my soul with love di - vine, Keep me, Lord, for - ev - er thine." The music is in a simple, hymn-like style with a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are written in treble clef, and the piano accompaniment is written in bass clef. The lyrics are written below the vocal staves.

SENTENCE. "God of Israel."

ARRANGED FROM A. MINE.

Religioso.

SOLO SOPRANO.

God of Is - rael, we a -

The first system of the musical score is in 2/4 time, key of B-flat major. It features a solo soprano line and a piano accompaniment. The lyrics "God of Is - rael, we a -" are written under the soprano line.

Cora.

God of Is - rael, we a - dore thee, Keep us safe - ly.

dore thee, Keep us safe - ly through the day.

God of Is - rael, we a - dore thee, Keep us safe - ly.

The second system of the musical score continues the melody and accompaniment. It includes the lyrics "God of Is - rael, we a - dore thee, Keep us safe - ly." and "dore thee, Keep us safe - ly through the day." followed by "God of Is - rael, we a - dore thee, Keep us safe - ly."

"God of Israel." Concluded.

291

through the day.

SING SOPRANO.

Safe - ly keep us through the night, Guard us 'till the morn - ing light.

through the day.

This musical system consists of four staves. The first staff is a vocal line with the lyrics 'through the day.' The second staff is a vocal line for the Soprano, with the lyrics 'Safe - ly keep us through the night, Guard us 'till the morn - ing light.' The third staff is a piano accompaniment line. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Nor for - sake us, till thou take us, Far from earth to dwell with thee, Through a bright e - ter - ni - ty.

Nor for - sake us, 'till thou take us, Far from earth to dwell with thee. Through a bright e - ter - ni - ty.

This musical system consists of four staves. The first staff is a vocal line with the lyrics 'Nor for - sake us, till thou take us, Far from earth to dwell with thee, Through a bright e - ter - ni - ty.' The second staff is a vocal line. The third staff is a piano accompaniment line. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A piano (p) dynamic marking is present in the third staff.

ANTHEM. "O, Lord, we hear."

O, Lord, we

hear, we hear the voice that whispers of thy love, we hear the voice that whispers of thy love. O, Lord, we

love.....

"O, Lord, we hear." Continued.

293

hear, we hear the voice that whispers of thy love, we hear the voice that whispers of thy love, we hear, O

hear, we hear the voice that whispers of thy love, we hear the voice that whispers of thy love, we hear, O

..... love,.....

This system contains two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes. The second staff continues the melody. The lyrics are written below the staves.

Lord.

Lord. *Inst.* *crs.* *fz* *dim.* *Sfz* *dim.*

This system contains three staves of music. The first two staves are for the vocal part, with the first staff starting with the word "Lord." The third staff is for the instrumental part, starting with "Lord. Inst." and featuring various dynamic markings: *crs.* (crescendo), *fz* (forzando), *dim.* (diminuendo), *Sfz* (sforzando), and *dim.* (diminuendo).

"O, Lord, we hear." Continued.

Andante e sostenuto.


Come, ho - ly Spir - it, Come, ho - ly Spir - it, De - scend and dwell with us for - ev - er - more, De - scend and dwell with us for -

Come, ho - - ly Spir - it,

Come, ho - ly Spir - it, Come, ho - ly Spir - it, De - scend and dwell with us for - ev - - er - more, De - scend and dwell with us for -

Come, ho - - ly Spir - it,



ev - er - more. Come, ho - - - ly Spir - it, and dwell with us, and dwell with

cres. e accel. poco a poco.

Come, ho - ly Spir - it, Come, ho - ly Spir - it, and dwell with us, and dwell with

ev - er - more. Come, ho - ly Spir - it, Come, ho - ly Spir - it, and dwell with us, and dwell with

Come, ho - - - ly Spir - it, Come, ho - - ly Spir - it, Come, ho

"O, Lord, we hear." Concluded.

295

us, and dwell with us for-ev - er-more, and dwell with us, and dwell with us, and dwell with

tempo. *accel.*

us, and dwell with us for-ev - er-more, and dwell with us, and dwell with us, and dwell with

Spir-it, and dwell with us for-ev - er-more, come, ho - - ly Spir - it, come, ho - - ly Spir - it, and dwell with

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'tempo.' and 'accel.'.

us for - ev - er-more.

tempo.

us for - ev - er - more. *Inst.*

Detailed description: This block contains the second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'tempo.' and 'Inst.'.

HYMN. "Softly now, the light of day."

Andante con Espressione.

SOPRANO SOLO.

TENOR.

Soft - ly now.... the light.... of day, Softly

ALSO.

PRELUDE.

BASS.

Soft-ly

now the light of day..... Fades up-on our sight a - way, Free from care, from la - bor

Fades.... up - on our sight.... a - way, Free..... from care, from la - bor free, Lord,

now the light of day, Fades up-on our sight a-way, Free from care, from

"Softly now the light of day." Continued.

297

free, Lord, we would commune with thee.

ALTO SOLO.

Soon.... for us.... the

INTERLUDE.

would commune with thee.

Soon for

free, Lord, we would commune with thee.

the light of day, Soon for us the light of day shall pass a - way, Shall for - ev - er

light : of day,

us the light of day, the light of day shall pass, shall pass a - way, shall for - ev - er pass a -

the light of day, Soon for us the light shall pass a - way,

“Softly now the light of day.” Concluded.

pass a - way, Then from sin and sor - row free, Take us, Lord, take us, Lord, to dwell, to dwell with thee.

to dwell, take us to dwell with thee.

- way, Then from sin and sor - row free, Take us, Lord, Take us, Lord, to dwell with thee.

Take us, Lord, to dwell, to dwell with thee.

SENTENCE. “Grant, we beseech Thee.”

Espressivo.

Grant, we be - seech thee, mer - ci - ful Lord, To thy faith-ful peo - ple, To thy faith-ful peo-ple, par-don and peace. A - men

Grant, we be - seech thee, mer - ci - ful Lord, To thy faith-ful peo - ple, To thy faith-ful peo-ple, par-don and peace. A - men

ANTHEM. "Protect us through the coming night."

299

CURSCHEMAN.

Larghetto-mo troppo.

ALTO SOLO.

Pro - test us through the com - ing night, O Fa - ther, Al - migh - ty

Cres.

Cres.

Dim.

Fa - - - ther, Protect us through the night, Protect us through the night, Almighty Fa - - - ther, Protect us

"Protect us through the coming night." Continued.

TENOR SOLO.

Pro - tect us through the com - - ing night, O Fa - ther, Al - migh - ty

ALTO.

by thy love.

Pro - tect us the com - - ing night,

Pro - - - tect us

Cres.

Cres.

Dim.

Fa - - - ther, Protect us through the night, Protect us through the night, Almighty Fa - - - ther, protect us

Fa - - - ther, Pro - - - tect us, Pro - - - tect..... us, Fa - - - - - ther

"Protect us through the coming night." Continued.

301

by thy love, through the com - ing, the com - ing night. Protect us, Al - migh - ty

SOPRANO SOLO.
Pro - tect us through the com - ing night, O Fa - ther, Al - migh - - ty

ALTO.
by thy love, Pro - tect..... us, Almighty Fa - ther, Al - migh - ty

Fa - - - ther, Pro - tect us, pro - tect us, O Fa - - - ther, Protect us
Fa - - - ther, Protect us through the night, Protect us through the night, Almighty Fa - - - ther, Protect us

Fa - - - ther, thro' the com - - ing night, Pro - tect us, Fa - - - ther, Protect us

"Protect us through the coming night." Continued.

by thy love. Pro - - tect us, Almighty Fa - ther,..... Pro - - tect us, Almighty
by thy love. Pro - - tect us, Almighty Fa - ther,.....

by thy love. Pro - - tect us, Almighty

Fa - ther,... . Almighty Fa - ther,..... by thy love, Protect us by thy love. Pro - tect us, Almighty
..... Almighty Fa - ther, Protect us by thy love, Protect us by thy love.

Father, Almighty Father, Almighty Father, Protect us by thy love, Protect us by thy love.

"Protect us through the coming night." Concluded.

303

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "Fa - ther, Pro - - tect us, Almighty Fa - ther, Almighty Fa - ther,". The second staff continues the vocal line with lyrics: "Pro - - tect us, Almighty Fa - ther, Almighty Fa - ther, Protect us". The third staff is a piano accompaniment with lyrics: "Pro - - tect us, Almighty Fa - ther, Almighty Father, Almighty Father, Protect us". The bottom staff is a bass line with lyrics: "BASS, Al - migh - ty Fa - ther, Pro - tect us, Fa - ther, Pro -".

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "..... by thy love, Protect us by . thy love, Pro - tect us by thy love." The second staff continues the vocal line with lyrics: "by thy love,". The third staff is a piano accompaniment with lyrics: "- tect us by thy love, Protect us by thy love, Pro - tect us by thy love." The bottom staff is a bass line with lyrics: "by thy love, Pro - tect us by thy love, Pro - tect us by thy love.".

ANTHEM. "God is our refuge."

Allegretto.

God is our ref-uge and strength, A ve-ry present help, A ve-ry present help in trouble, God is our ref-uge, our

God is our ref-uge and strength, A ve-ry present help, A ve-ry present help in trouble, God is our ref-uge, our

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The melody is written on the top staff, with the lyrics underneath. The bottom staff provides a bass line accompaniment.

ref-uge and strength, A ve-ry present help in trou - ble, A ve-ry present help,..... A ve-ry present

ref-uge and strength, A ve-ry present help in trou - ble, A very present help,

The second system of the musical score also consists of four staves in the same key and time signature as the first. It continues the melody and accompaniment from the first system. The lyrics are split across the staves, with a long dotted line indicating a continuation of the phrase "A ve-ry present help".

"God is our refuge." Continued.

305

help,..... A ve-ry present help,..... A ve-ry present help in trou - ble.

A ve-ry present help, A ve-ry present help, A ve-ry present help in trou - ble.

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The bottom staff is a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Therefore will we not fear, will we not fear, Therefore will we not fear, will we not fear, Tho' the earth be re - mov - ed, and

will we not fear, will we not fear, Tho' the earth be re - mov - ed, and

will we not fear, will we not fear, Tho' the earth be re - mov - ed, and

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The bottom staff is a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Above the first staff, the word "SOLO." is written above the first measure, "CORO." above the second measure, and "SOLO." above the third measure.

"God is our refuge." Concluded.

SOLO. CORO. SOLO. CORO.

though the mountains be cast in-to the sea, Tho' the earth be re-mov-ed, the earth be re-mov-ed, And the mountains, and the

though the mountains be cast in-to the sea, the earth be re-mov-ed, and the

This system contains the first two staves of the musical score. The top staff is marked with 'SOLO.' and 'CORO.' above it. The lyrics are written below the staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature.

SOLO. CORO. *Largo.* D.C.

mountains, and the mountains, and the mountains cast in - to the sea, the mountains cast in - to the sea.

mountains, and the mountains cast in - to the sea, the mountains cast in - to.... the sea.

This system contains the second two staves of the musical score. The top staff is marked with 'SOLO.' and 'CORO.' above it. The lyrics are written below the staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The tempo marking 'Largo.' and the instruction 'D.C.' are present at the end of the system.

ORDINATION ANTHEM. "Spread through the earth." 307

Mazzeo.

Spread thro' the earth, O Lord, the knowledge of thy ways! And let all lands re-sound, all lands re - sound, The great Re-deem-er's praise. The

Spread thro' the earth, O Lord, the knowledge of thy ways; And let all lands re-sound, all lands re - sound, The great Re - -

Allagro. Vivace.

- - deem - er's praise. Lead on, lead on, lead on, Lead on the cause, the gos-pel

great Re-deem-er's praise.

- - deem - er's praise. Lead on, lead on, . lead on, Lead on the cause, the gos-pel

Lead on, lead on, Lead on, lead on, lead on the cause, the gospel spread thro' all the world, Lead on the cause, the gospel

"Spread through the earth" / Continued.

spread thro' all the world. Lead on the cause, lead on the cause. Lead on the cause, the gospel spread thro' all the world; The gospel spread thro' all the world, lead on the cause, the gos-
 pel
 Lead on the cause, the 'gos - pel spread thro' all the world. Lead on, lead on, Lead on the cause, the gos - pel
 spread thro' all the world. Lead on the cause, lead on the cause, lead on the cause, the gospel spread thro' all the world,
 Lead on the cause, Lead on the cause, lead on thro' all the world, Lead on the cause, the gos - pel

spread thro' all the world. Lead on, lead on, lead on the cause, the gos - pel spread thro' all the world; lead on, Lead on,
 Lead on, lead on the cause, the gos - pel
 spread thro' all the world. Lead on, lead on, lead on the cause, the gos - pel spread thro' all the world, Lead on, lead on, lead on the cause, the
 gos - pel

"Spread through the earth." Concluded.

309

Lead on the cause, the gos - pel spread thro' all the world, Lead on, lead on, lead on the cause, Lead on, the gos - pel spread thro' all the world, Lead on the spread thro' all the world, the gos - pel spread thro' all the world spread thro' all the world, thro' all the world, Lead on, lead on, lead on the cause, Lead on, the gos - pel spread thro' all the world, Lead on the Lead on the cause, the gos - pel spread thro' all the world,

Coda

cause, Lead on the cause, The gos - pel spread thro' all the world. A - men, A - - - men. cause, Lead on the cause, The gos - pel spread thro' all the world. A - men, A - - - men.

310

ANTHEM. "Blessed are the dead."

Grave. BASS SOLO.

The first system of the musical score is in 2/2 time with a key signature of one flat (B-flat). It features a Bass Solo line at the top, which begins with a whole rest and then enters with a half note G2, followed by a half note F2, and then a half note E2. Below the bass line is a piano accompaniment consisting of two staves. The right hand starts with a half note G2, followed by a half note F2, and then a half note E2. The left hand starts with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment includes dynamic markings: *cres.*, *fz*, *dim.*, *cres.*, *fz*, *dim.*, *cres.*, and *fz*. The lyrics "I heard a voice from" are written below the piano accompaniment.

The second system of the musical score continues the 2/2 time and one flat key signature. It features a Bass Solo line at the top, which begins with a half note G2, followed by a half note F2, and then a half note E2. Below the bass line is a piano accompaniment consisting of two staves. The right hand starts with a half note G2, followed by a half note F2, and then a half note E2. The left hand starts with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment includes dynamic markings: *dim.*, *cres.*, and *dim.*. The lyrics "heaven, Saying un-to me, Say-ing un-to me, Say - ing un-to me, write," are written below the piano accompaniment. The system ends with a *Ritard.* marking.

"Blessed are the dead." Concluded.

311

Bless-ed, Blessed, Blessed are the dead, Bless-ed, Bless-ed, Blessed are the dead That die in the Lord, That die in the Lord; For their works shall

Bless-ed, Bless-ed, Blessed are the dead, Bless-ed, Bless-ed, Blessed are the dead That die in the Lord, That die in the Lord; For their works shall

This musical system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are written below the staves, with some words split across lines.

Lento poco a poco.

follow them, For their works shall follow them, For their works, For their works shall follow them, For their works shall fol-low them, For their works shall follow them.

Legato e Marcato.

follow them, For their works shall follow them, For their works, For their works shall fol-low them, For their works shall fol-low them, For their works shall follow them.

shall fol - - - low them.

This musical system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are written below the staves, with some words split across lines. The tempo marking 'Lento poco a poco.' is above the first staff, and 'Legato e Marcato.' is above the third staff.

ORDINATION ANTHEM. "The Lord gave the word."

Allegro Moderato.

The Lord gave the word, And great was the com - pa - ny, the com - pa - ny of the preachers,

Forz.

great was the com - pa - ny, the com - pa - ny of the preachers, and great was the com - pa - ny, the

SOLO. CORO.

great was the com - pa - ny, the com - pa - ny of the preachers, The Lord gave the word, and great was the com - pa - ny,

"The Lord gave the word." Continued.

318

Lord gave the word, the com - pa - ny of the preachers, and great was the com - pa - ny, SOLO. CORO. SOLO.

the com - pa - ny of the preachers, the

the com - pa - ny of the preachers, and great was the com - pa - ny,

the com - pa - ny of the preachers, and great was the com - pa - ny,

com - pa - ny of the preachers. CORO. CORO.

the com - pa - ny of the preachers, and great was the com - pa - ny,

f SOLO. the Lord gave the word,

"The Lord gave the word." Concluded.

great was the com - pa - ny, great was the com - pa - ny of preach - - ers. A - men, A - men.

great was the com - pa - ny, great was the com - pa - ny of preach - - ers. A - men, A - men

SENTENCE. "The Lord will comfort Zion."

Andante Cantabile.

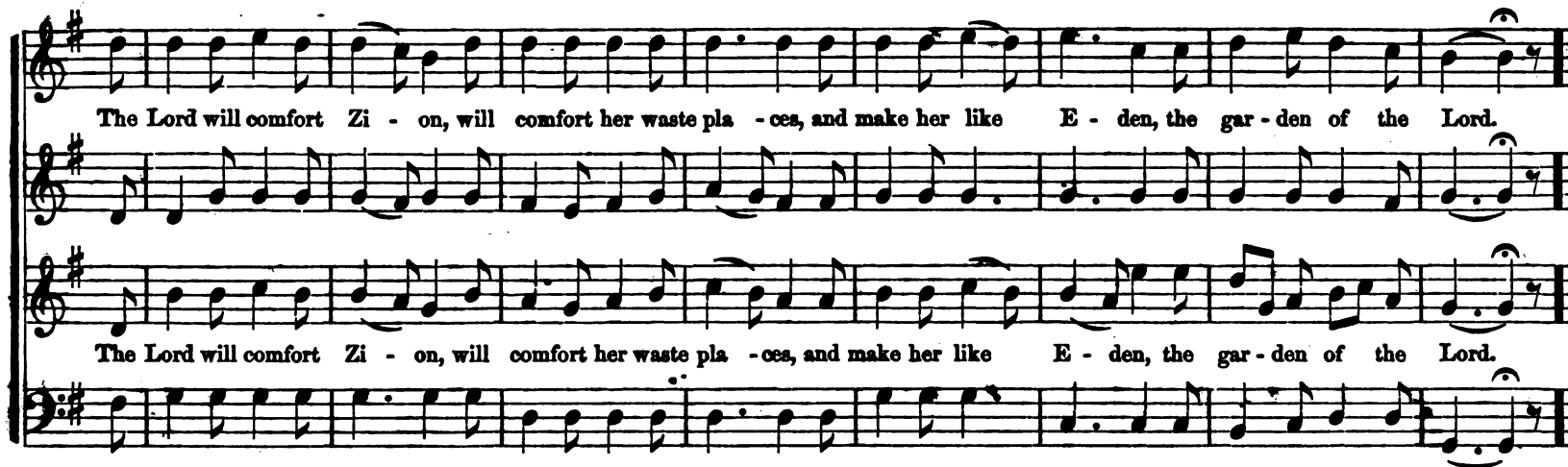
The Lord will comfort Zi - on, will comfort her waste pla - ces, and make her like E - den, the gar - den of the Lord.

Ritard.

The Lord will comfort Zi - on, will comfort her waste pla - ces, and make her like E - den, the gar - den of the Lord.

"The Lord will comfort Zion." Continued.

315



The Lord will comfort Zi - on, will comfort her waste pla - ces, and make her like E - den, the gar - den of the Lord.

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are printed below the vocal staves.

Piu mosso e forte.



Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,

Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The tempo and dynamics are marked as *Piu mosso e forte.* The melody continues with similar rhythmic patterns, and the lyrics are repeated. The system concludes with a double bar line.

"The Lord will comfort Zion," Concluded.

Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,.....

Ritard.

Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,....

Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee.

Tempo f

Ritard.

Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee.

SENTENCE. "The Lord will comfort Zion."

317

Andante. ALTO SOLO.

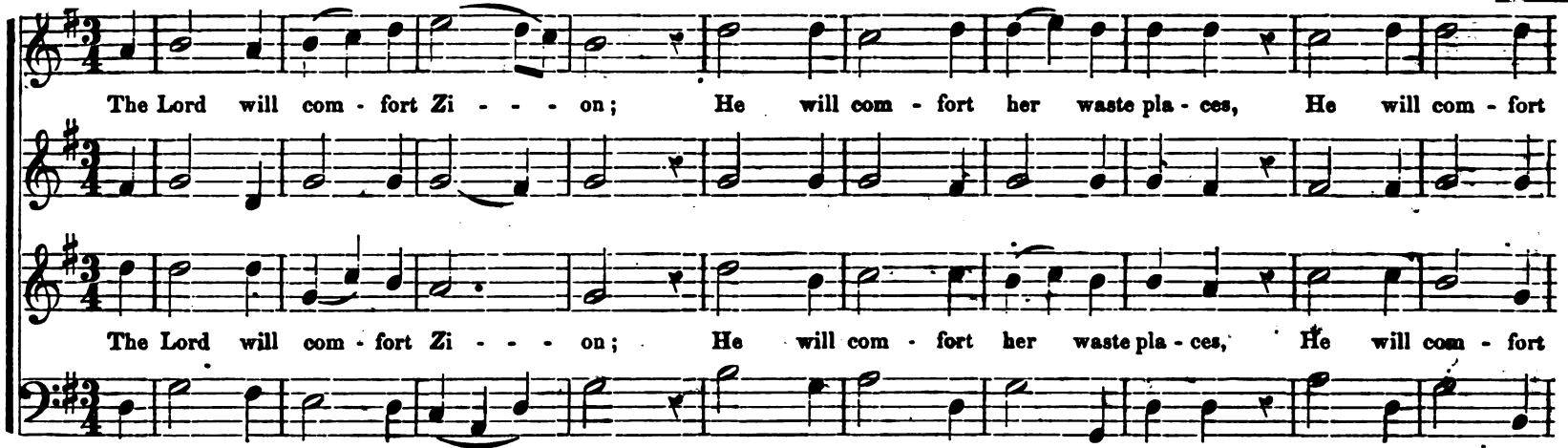
The Lord will com - fort Zi - - - on; He will com - fort her waste places, He will com - fort

This musical system features a vocal line for an alto solo and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The lyrics are written below the vocal staff.

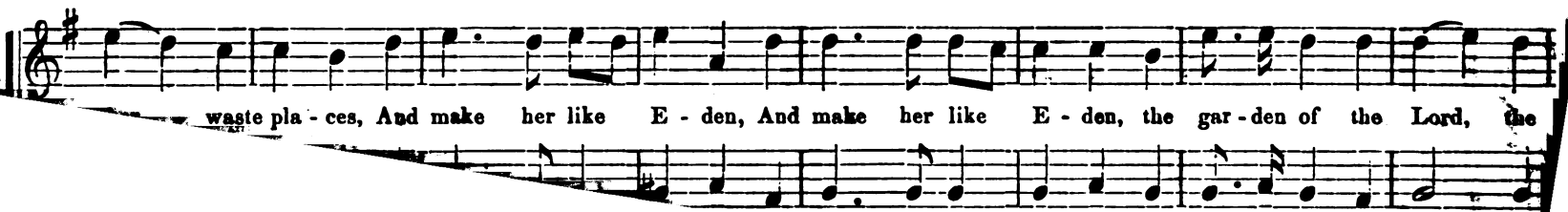
her waste pla-ces, And make her like E-den, And make her like E-den, the gar-den of the Lord, the gar-den of the Lord

This musical system continues the vocal and piano parts from the first system. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the same two-staff format and key signature. The lyrics are written below the vocal staff.

"The Lord will comfort Zion." Continued.



The Lord will com - fort Zi - - - on; He will com - fort her waste pla - ces, He will com - fort



waste pla - ces, And make her like E - den, And make her like E - den, the gar - den of the Lord, the

"The Lord will comfort Zion." Concluded.

319

gar - den of the Lord, Joy and glad-ness, Joy and glad-ness Shall be found there - in, Joy and glad - ness, Joy and

glad - ness Shall be found there - in, Shall be found there - in,..... Shall be found there - in.

glad - ness Shall be found there - in, , Shall be found there - in,..... Shall be found there - in.

*Larghetto.***SANCTUS. "Holy, Holy, Lord."**

Ho - ly, Ho - ly, Ho - ly, Lord, God of Sa - ba - oth,

INST. VOICE

Ho - - - ly, Ho - - - ly, Ho - - - ly, Lord, God of Sa - ba - oth,

Ho - ly, Ho - ly, Ho - ly, Lord, God of Sa - ba - oth,

Detailed description: This block contains the first system of the musical score. It features four staves. The top two staves are for voices, with lyrics 'Ho - ly, Ho - ly, Ho - ly, Lord, God of Sa - ba - oth,'. The third staff is for instruments, with lyrics 'Ho - - - ly, Ho - - - ly, Ho - - - ly, Lord, God of Sa - ba - oth,'. The bottom staff is for a bass instrument, with lyrics 'Ho - ly, Ho - ly, Ho - ly, Lord, God of Sa - ba - oth,'. The key signature is one flat (B-flat) and the time signature is 2/2. The tempo marking is 'Larghetto.'.

Piu mosso.

Heaven and earth are full of thy glo - ry, Heaven and earth are full of thy glo - ry, glo - ry be to thee,

Heaven and earth are full of thy glo - ry, Heaven and earth are full of thy glo - ry, glo - ry be to thee,

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff has lyrics 'Heaven and earth are full of thy glo - ry, Heaven and earth are full of thy glo - ry, glo - ry be to thee,'. The middle and bottom staves have lyrics 'Heaven and earth are full of thy glo - ry, Heaven and earth are full of thy glo - ry, glo - ry be to thee,'. The key signature is one flat (B-flat) and the time signature is 2/2. The tempo marking is 'Piu mosso.'.

SANCTUS. "Holy, Holy, Lord." Concluded.

321

glo - ry be to thee, glo - ry be to thee, O Lord most high, glo - ry be to thee, O Lord most high,

glo - ry be to thee, glo - ry be to thee, O Lord most high, glo - ry be to thee, O Lord most high,

This system consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

glo - ry be to thee, glo - ry be to thee, glo - ry be to thee, O Lord most high. A - men, A - men.

glo - ry be to thee, glo - ry be to thee, glo - ry be to thee, O Lord most high. A - men, A - men.

This system consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The system concludes with a double bar line.

DEDICATION ANTHEM. "The perfect world."

WORDS BY N. F. WILLIS.

Moderato.

BASS SOLO.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderato'. The score is divided into two systems. The first system contains the first two lines of the anthem, and the second system contains the next two lines. The lyrics are printed below the vocal staves. The piano accompaniment is written in the lower staves of each system, featuring a mix of chords and moving lines. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

The per-fect world, by A-dam tred,

Was the first tem - ple—built by God, His fi - at laid the cor - ner stone,

"The perfect world." Continued.

323

And heaved its pil - lars, one by one, He hung its star-ry roof on high, The broad il - lim - it a - ble sky;

Ritard. *Tempo.* *Coro.*

He hung its star-ry roof on high, The broad il - lim it - a - ble sky; He spread its

INSE.

Soli.

And cur - tained it with morning light, He spread its pavement, green and bright, And cartained it with morning

Cres.

pavement, green and bright,

Coro.

pavement, green and bright, And cartained it with morning light, He spread its pavement, green and bright, And cartained it with morning

"The perfect world." Continued.

ALTO SOLO.

light,

The mountains in their pla - ces stood, The sea, the sky, and "all was good ;" And when its first pure

INST.

prais - es rang, The morn - ing stars, the morn - ing stars, The morn - ing stars to - geth - er sang.

*Cres.**Cres. e Ritard.*

"The perfect world." Concluded.

325

Lord! 'tis not ours to make the sea, And earth and sky a house for thee; But in thy sight our

Coro.

Lord! 'tis not ours to make the sea, And earth and sky a house for thee; But in thy sight our

This system contains two vocal parts. The first part is a vocal line with lyrics. The second part is a vocal line with lyrics, marked 'Coro.' (Chorus). The music is in G major (one sharp) and 4/4 time. The lyrics are: 'Lord! 'tis not ours to make the sea, And earth and sky a house for thee; But in thy sight our'.

off - 'ring stands, An hum - ble tem - ple, 'made with hands,' An hum - ble tem - ple, 'made with hands.'

Cres. *Cres.*

off - 'ring stands, An hum - ble tem - ple, 'made with hands,' An hum - ble tem - ple, 'made with hands.'

This system contains two vocal parts. The first part is a vocal line with lyrics. The second part is a vocal line with lyrics, marked 'Cres.' (Crescendo). The music is in G major (one sharp) and 4/4 time. The lyrics are: 'off - 'ring stands, An hum - ble tem - ple, 'made with hands,' An hum - ble tem - ple, 'made with hands.'

SENTENCE. "I will arise."

Larghetto. *coro.*

I will a - rise, will a - rise and go to my Father, And will say unto him, Fa - ther, Fa - ther, I have

I will a - rise and go to my Father,

I will a - rise and go to my Father, And will say unto him, Fa - ther, - Fa - ther, I have

I will a - rise, I will a - rise, I will a - rise and go to my Father,

sinned, have sinned against heav'n and before thee, And am no more worthy to be called thy son, am no more worthy to be called thy son.

sinned, have sinned against heav'n and before thee, And am no more worthy to be called thy son, am no more worthy to be called thy son.

ANTHEM. "O praise 'the Lord."

327

Allegro Moderato.

O praise the Lord, For he is good, Praise the Lord, for he is good, Praise the Lord, for

O praise the Lord, For he is good, Praise the Lord, for he is good, Praise the Lord, for

he is good.

TRIBLE SOLO.

For his mer - cy, For his mer - cy, For his mer - cy en - dur - eth for - ev - er,

he is good. *ACCOMPANIMENT. p = Legato.*

"O praise the Lord." Continued.

ALTO SOLO.

Praise the Lord, for he is good,
 For his mer - cy, for his mer - cy, For his mer - cy en - dur - eth for - ev - er, Praise the Lord, O

Praise the Lord, for he is good,

praise the Lord, Praise the Lord, for he is good,

BASS SOLO.

Praise the Lord, for he is good, Praise the Lord, for he is good, His mer - cy en - dur - eth for

Piu Lento.

Praise the Lord, for he is good, Praise the Lord, for he is good, for he is good.

INST.

"O praise the Lord." Concluded.

329

Musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "Praise the Lord, for he is good,". The second staff is a bass line with lyrics: "ev - - - er, his mer - cy, en - dur - eth for - ev - er, Praise the Lord,.....". The third and fourth staves are piano accompaniment. The tempo is marked "Tempo.".

Musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "Praise the Lord, for he is good, Praise the Lord, for he is good, for - ev - er more." The second staff is a bass line with lyrics: "Praise the Lord,.....". The third and fourth staves are piano accompaniment. The tempo is marked "Slow.".

ANTHEM. "Sing, O ye Heavens."

Allegro Moderato.

Sing, O ye heav'ns, and be joy - ful, O earth, Break forth in - to sing - ing, ye moun -

sing - ing, O ye

Sing, O ye heav'ns, and be joy - ful, O earth, Break forth in - to sing - ing, ye mountains, ..

Break forth in - to sing - ing, O ye

- tains, For the Lord hath com - fort - ed his peo - - ple, For the Lord hath com - fort - ed his pee - - - ple,

mountains, For the Lord hath com-fort-ed his peo - - ple, For the Lord hath com-fort-ed his peo - - - ple,

For the Lord hath com-fort-ed his peo - - ple, For the Lord hath com-fort-ed his peo - - - ple,

"Sing, O ye Heavens." Continued.

331

He will have mer - cy on his af - flict - ed, He will have

Ritard. *Piu lento.*

p

This system contains two staves of music. The first staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The second staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The tempo markings 'Ritard.' and 'Piu lento.' are placed above the second staff. A dynamic marking 'p' is placed below the second staff.

mer - cy, a - bundant to save. Sing, O ye heav'ns, and be joy - ful, O earth, Break forth in - to sing - ing, ye moun - -

Ritard. *Tempo* ***f***

There-fore Sing, O ye heav'ns, and be joy - ful, O earth, Break forth in - to sing - ing, ye moun - -

f

This system contains three staves of music. The first staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The second staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The third staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The tempo markings 'Ritard.' and 'Tempo' are placed above the second staff. A dynamic marking 'f' is placed above the second staff. A dynamic marking 'f' is placed above the third staff.

"Sing, O ye Heavens." Concluded.

- tains, For the Lord hath com - - fort-ed his peo - - ple, For the Lord hath com - - fort-ed his peo - - - ple.

- tains, For the Lord hath com-fort-ed his peo - - ple, For the Lord hath com-fort-ed his peo - - - ple.

For the Lord hath com fort-ed his peo - - ple, For the Lord hath com-fort-ed his peo - - - ple.

ANTHEM. "Awake, put on thy strength."

Maestoso.

A - wake, put on thy strength, A - wake, put on thy strength,..... Put on thy strength, put on thy strength, A - wake, put on thy strength, A - wake, put on thy strength,..... Put on thy strength, put on thy strength.

"Awake, put on thy strength." Continued.

383

strength, put on thy strength, O Zi - - on.

Piu lento.

strength, put on thy strength, O Zi - - on. Put on thy beau - ti - ful gar - ments, put on thy beau - ti - ful gar

strength, put on the strength, O Zi - - on.

This system contains four staves of music. The first staff is a vocal line with the lyrics 'strength, put on thy strength, O Zi - - on.' The second staff continues the vocal line with the lyrics 'strength, put on thy strength, O Zi - - on. Put on thy beau - ti - ful gar - ments, put on thy beau - ti - ful gar'. The third staff continues the vocal line with the lyrics 'strength, put on the strength, O Zi - - on.' The fourth staff is a bass line. The tempo marking 'Piu lento.' is placed above the second staff.

Put on thy strength, put on thy strength, put on thy strength, O Zi - - on, Put on thy

- ments, *Tempo.*

Put on thy strength, put on thy strength, put on thy strength, O Zi - - on, Put on thy

This system contains four staves of music. The first staff is a vocal line with the lyrics 'Put on thy strength, put on thy strength, put on thy strength, O Zi - - on, Put on thy'. The second staff continues the vocal line with the lyrics '- ments, Tempo.' The third staff continues the vocal line with the lyrics 'Put on thy strength, put on thy strength, put on thy strength, O Zi - - on, Put on thy'. The fourth staff is a bass line. The tempo marking 'Tempo.' is placed above the second staff.

"Awake, put on thy strength." Continued.

Piu lento.

strength, put on thy strength, put on thy strength, O Zi - - on. Put on thy beau - ti - ful gar -

- ments, put on thy beau - ti - ful gar - ments, O Je - - ru - sa - lem, a - rise and shine,

"Awake, put on thy strength." Concluded.

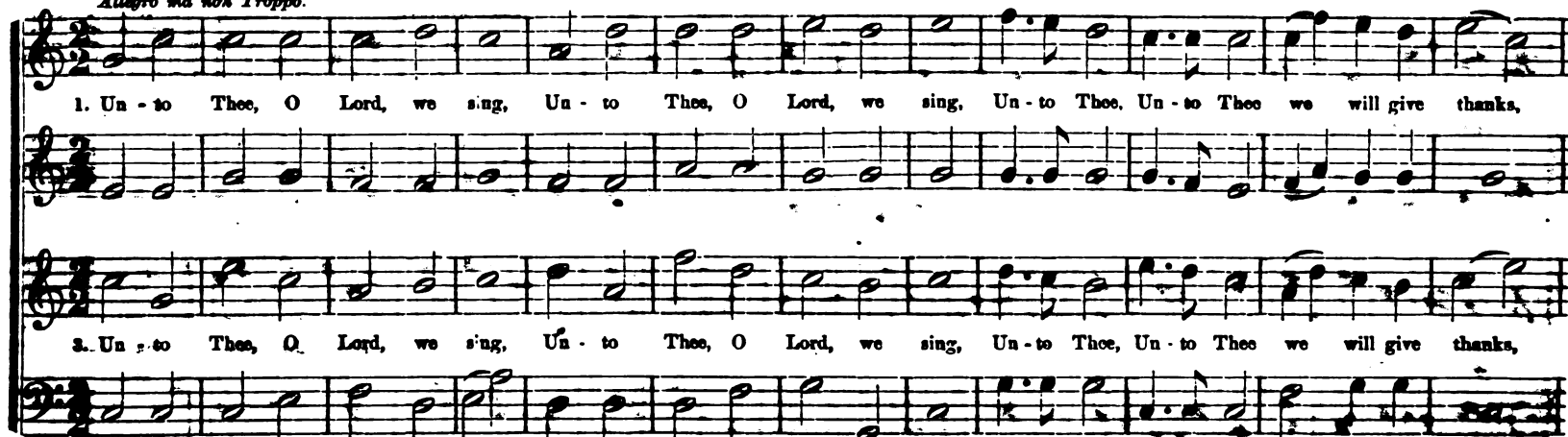
385

for thy light is come, for thy light is come, and the glo - ry of the Lord is ris - -

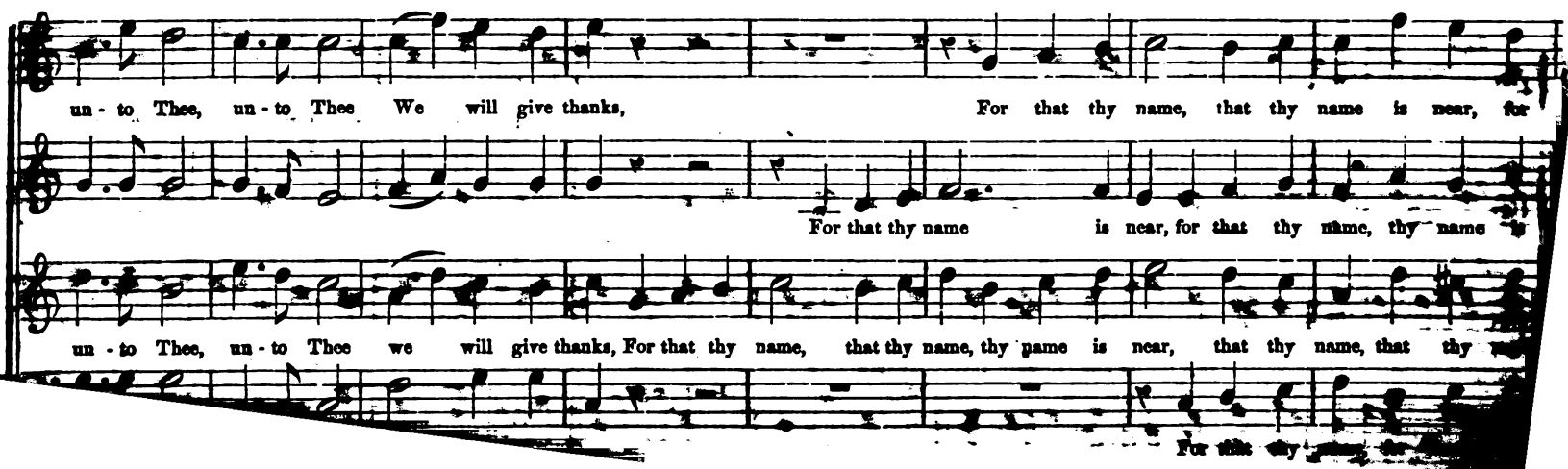
- en up - on thee, is ris - en up - on thee, is ris - en up - on thee, up - on thee.

CHORAL ANTHEM. "Unto Thee, O Lord."

Allagro ma non Troppo.



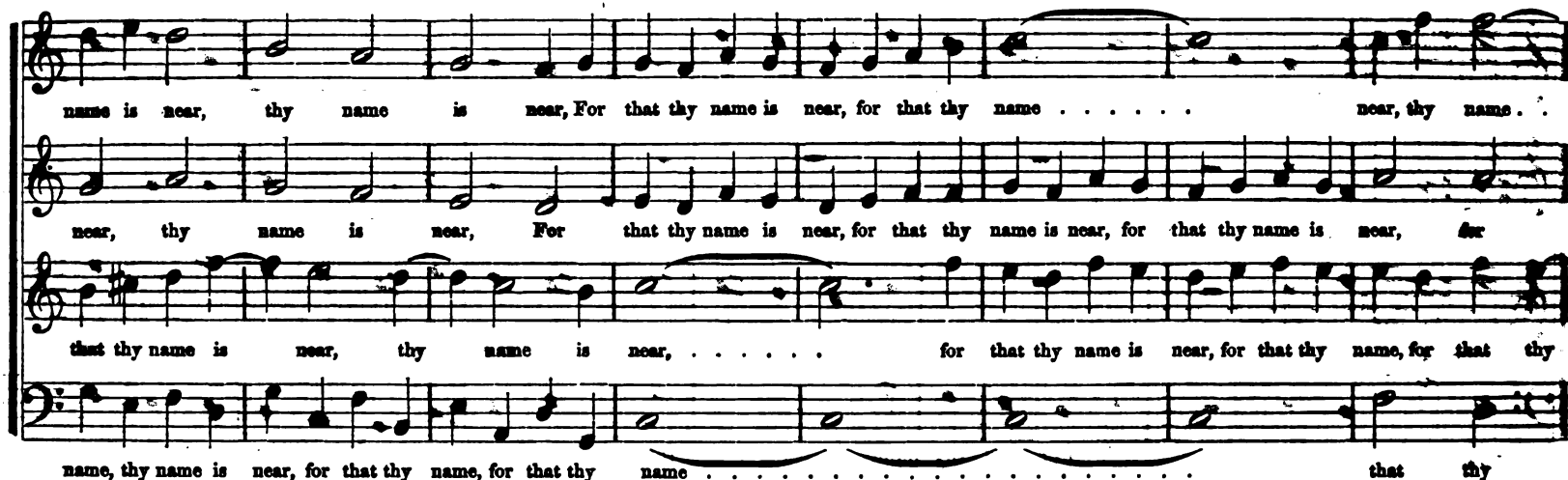
1. Un - to Thee, O Lord, we sing, Un - to Thee, O Lord, we sing, Un - to Thee, Un - to Thee we will give thanks,



un - to Thee, un - to Thee We will give thanks, For that thy name, that thy name is near, for
For that thy name is near, for that thy name, thy name is
un - to Thee, un - to Thee we will give thanks, For that thy name, that thy name, thy name is near, that thy name, that thy name
For that thy name

"Unto Thee, O Lord," Continued.

337



name is near, thy name is near, For that thy name is near, for that thy name near, thy name . . .

near, thy name is near, For that thy name is near, for that thy name is near, for that thy name is near, for

that thy name is near, thy name is near, for that thy name is near, for that thy name, for that thy

name, thy name is near, for that thy name, for that thy name that thy



. . . for . . . thy name, for that thy name, thy name is near, for that thy name, that thy name, that thy

that thy name, that thy name is near, that thy name, that thy name, that thy name, thy

. . . name is near, for that thy name is near, thy name, that thy name, that thy name is near, for that thy name, is near, that thy

name is near, for that thy name is near, thy name is near, thy name is near, for that thy name is near, for that thy name, is near, thy

"Unto Thee, O Lord." Continued.

name is near, For that thy name, that thy name, thy name is near, that thy name,..... for that thy

name is near, For that thy name is near, for that thy

name is near, For that thy name, that thy name, for that thy name, that thy

name is near, For that thy name, thy name is near, for that thy name, thy name is

..... is near, for that thy name, thy name is near, for that thy name, thy name is near, for that thy name is near.

name, that thy name..... thy name is near.

name, thy name is near, for that thy name, thy name is near, for that thy name, thy name is near..... is near.

that thy name is near, for that thy name is "near"

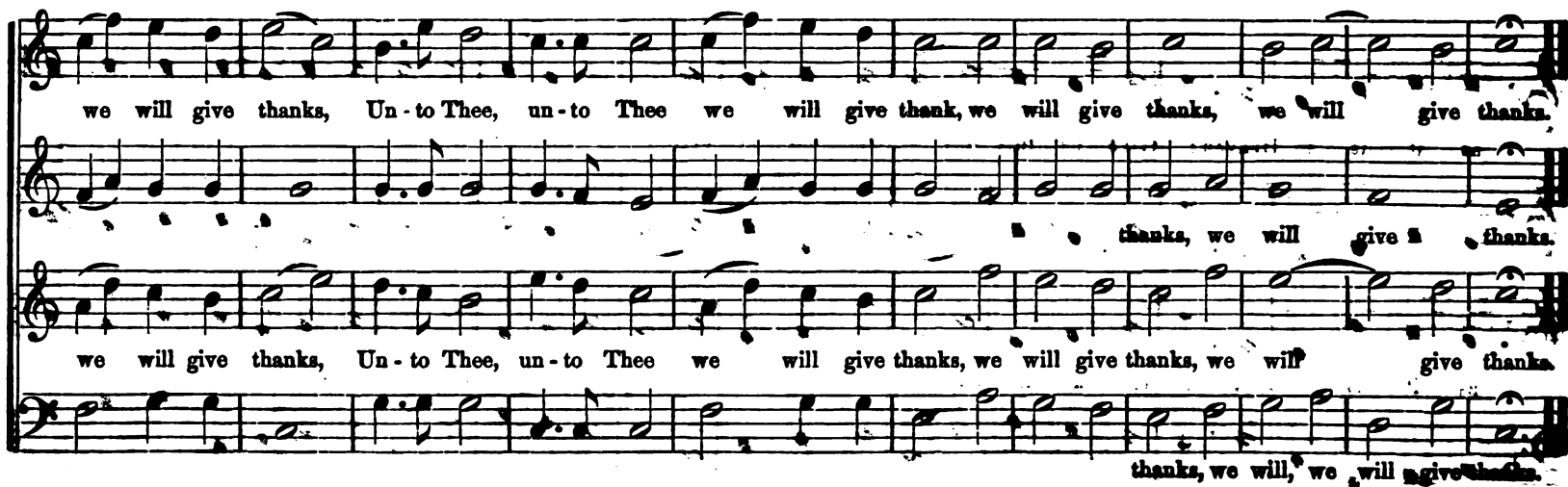
"Unto Thee, O Lord," Concluded.

339



Un - to Thee, O Lord, we sing, Un - to Thee, O Lord, we sing, Un - to Thee, Un - to Thee,

Un - to Thee, O Lord, we sing, Un - to Thee, O Lord, we sing, Un - to Thee, Un - to Thee,



we will give thanks, Un - to Thee, un - to Thee we will give thank, we will give thanks, we will give thanks.

thanks, we will give thanks.

we will give thanks, Un - to Thee, un - to Thee we will give thanks, we will give thanks, we will give thanks.

thanks, we will, we will give thanks.

THE LORD'S PRAYER. "Our Father," &c.

Our Fa - ther, Who art in heaven, Hal - low - ed be thy name; Thy king - dom come, Thy will be done on earth

Our Fa - ther, Who art in heaven, Hal - low - ed be thy name; Thy king - dom come, Thy will be done on earth

This block contains the first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a bass line. The lyrics are: "Our Fa - ther, Who art in heaven, Hal - low - ed be thy name; Thy king - dom come, Thy will be done on earth".

as it is in Heaven: Give us this day Our dai - ly bread, And for - give us our tres - pas - ses, As

as it is in Heaven: Give us this day our dai - ly bread, And for - give us our tres - pas - ses, As

This block contains the second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a bass line. The lyrics are: "as it is in Heaven: Give us this day Our dai - ly bread, And for - give us our tres - pas - ses, As".

"Our Father, who art in Heaven." Concluded.

341



we for-give those who trespass a-gainst us. And lead us not in-to temp-ta-tion, But de-liv-er us from e-vil, us from e-vil

we for-give those who trespass a-gainst us. And lead us not in-to temp-ta-tion, But de-liv-er us from e-vil, us from e-vil



For thine is the king-dom, The power and the glo-ry, For-ev-er and for-ev-er, A-men.

For thine is the king-dom, The power and the glo-ry, For-ev-er and for-ev-er, A-men.

MOTETTE. "Hide not thy face."

Andante



Hide not thy face, Hide not thy face, with - hold not, O Lord, thy

Legato. *Cres.*

Preceda. Hide not thy face, Hide not thy face, with - hold not, O Lord, thy



heaven - ly grace, Hide not thy face, Hide not thy face, with - hold not, O Lord, thy heaven - ly grace,

Dim. *Cres.* *Dim.*

thy face, Hide not thy face, with - hold not, O Lord, thy heaven - ly grace,

“Hide not thy face.” Concluded.

343

thy humble servants, O Lord, thy humble servants, O Lord, hide not thy face, thy humble servants,
 from thy humble servants, O Lord, from thy humble servants, O Lord, hide not thy face, from thy humble servants,
 Lord, from thy humble servants, O Lord, from thy humble servants, Hide not thy face, O Lord, from thy humble
 from thy humble servants, O Lord, from thy humble servants, O Lord, Hide not thy face, from thy humble servants,

O Lord, thy humble ser - vants, O Lord, hide not thy face, O Lord, thy humble ser - - vants.
 from thy humble ser - vants, *Cres.* *Dim.* *Cres.* *Dim.*
 servants, O Lord, from thy humble servants, hide not thy face, O Lord, from thy hum - ble ser - - vants.
 O Lord, from thy humble ser - vants, O Lord, hide not thy face, O Lord, thy humble ser - - vants.

344

MOTETTE. "I will trust in Thee."

2nd solo.
Moderato e Legato.

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) and organ. It is in the key of D major (two sharps) and 4/4 time. The tempo and style are marked "Moderato e Legato". The lyrics are: "I will trust in thee, O Lord, I will trust in thee, O Lord will trust in thee." The score includes several organ interludes marked "Org." and features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and slurs. The bottom of the page shows the beginning of a fourth system of music.

I will trust in thee, O Lord, I will trust in thee, O Lord will trust in thee.

"I will trust in Thee." Concluded.

345

First system of the musical score. It consists of four staves. The top staff is a Soprano Solo line. The second staff is a vocal line. The third staff is a piano accompaniment line. The bottom staff is a bass line. The lyrics are: "I will trust, I will trust, I will trust in thee, O Lord. SOPRANO SOLO." followed by "Cres. Dim. I will trust in thee, O Lord, I will" and "I will trust, I will trust, I will trust in thee, O Lord." with a piano (*p*) marking.

Second system of the musical score. It consists of four staves. The top staff is a vocal line. The second staff is a vocal line. The third staff is a piano accompaniment line. The bottom staff is a bass line. The lyrics are: "I will trust, I will trust, I will trust in thee, O Lord, In thee, O Lord." followed by "trust in thee, O Lord." and "I will trust, I will trust, I will trust in thee, O Lord....." with a piano (*p*) marking and a crescendo (*Cres.*) marking.

ANTHEM. "Hear us, O Lord."

Larghetto.

Hear us, O Lord, our heavenly Fa - ther, hear, our heavenly Fa - ther, hear, O Lord, *Cres.*

p Cres. Hear us, O Lord, our heavenly Fa - ther, hear our prayer, hear our prayer, O, *Cres.*

hear, our heavenly Fa - ther, O Lord,

hear, hear, our heavenly Fa - ther, hear, O, Lord, hear our prayer, O hear our prayer. *Cres.*

hear our prayer, hear our prayer, O, hear our prayer.....

hear, hear, our heavenly Fa - ther, O Lord,

“Hear us, O Lord. Concluded.”

347

Allegretto, ma non troppo.

Bless - ed be the peo - ple that worship in thy tem - ple, They shall ev - er dwell with thee, shall ev - er dwell with thee, They shall in

Bless - ed be the peo - ple that worship in thy tem - ple, They shall ev - er dwell with thee, shall ev - er dwell with thee, They shall in

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The music is written in a simple, homophonic style with quarter and eighth notes. The lyrics are printed below the staves, with hyphens indicating syllables that span across notes.

- her - it thy king - dom a - bove, They shall in - her - it thy king - dom a - bove. A - - men, A - - men.

- her - it thy king - dom a - bove, They shall in - her - it thy king - dom a - bove. A - - men, A - - men.

The second system of the musical score also consists of four staves in the same clefs and key signature as the first. The music continues with the same homophonic style. The lyrics are printed below the staves, with hyphens indicating syllables that span across notes. The system concludes with a double bar line.

ANTHEM. "And it shall come to pass in the last days."

FOR DEDICATION OR ORDINATION.

D. F. HODGES.

BASS SOLO. *Maestoso.*

And it shall come to pass, in the

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a Bass Solo part on a single staff and a piano accompaniment on grand staff (treble and bass staves). The piano part begins with a series of eighth-note chords in the left hand and a melody in the right hand. The vocal line enters in the fifth measure with the lyrics "And it shall come to pass, in the".

last days, that the mountain of the Lord's house shall be established in the tops of the mountains, And be ex - alt - ed above the hills, And it shall come to

The second system continues the musical score. The vocal line continues with the lyrics "last days, that the mountain of the Lord's house shall be established in the tops of the mountains, And be ex - alt - ed above the hills, And it shall come to". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

"And it shall come to pass in the last days." Continued.

349

in the last days, in the last days, And it shall come to pass, in the last days, in the last days, that the

in the last days, in the last days, And it shall come to pass,..... in the last days, that the

pass,..... in the last days, in the last days, in the last days, in the last days, that the

mountain of the Lord's house shall be es - tab - lished in the tops of the moun - tains, And be ex - alt - ed a - bove the hills, and be ex -

mountain of the Lord's house shall be es - tab - lished in the tops of the moun - tains, And be ex - alt - ed a - bove the hills, and be ex -

alt - ed a - bove the hills! And all na - tions shall flow un - to it, And ma - ny peo - ple shall go and say,

Piu Lento. *Andante*

alt - ed a - bove the hills! And all na - tions shall flow un - to it, And ma - ny people shall go and say,

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "alt - ed a - bove the hills! And all na - tions shall flow un - to it, And ma - ny peo - ple shall go and say,". The second staff is a piano accompaniment in treble clef, marked "Piu Lento." and "Andante". The third staff is another vocal line in treble clef, with the same lyrics. The bottom staff is a piano accompaniment in bass clef.

Come ye, come ye, let us go up to the moun - tain of the Lord, to the house of the God of Ja - cob,

Allegro. *Alit.*

Come ye, come ye, let us go up to the moun - tain of the Lord, to the house of the God of Ja - cob,

This musical system also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Come ye, come ye, let us go up to the moun - tain of the Lord, to the house of the God of Ja - cob,". The second staff is a piano accompaniment in treble clef, marked "Allegro." and "Alit.". The third staff is another vocal line in treble clef, with the same lyrics. The bottom staff is a piano accompaniment in bass clef.

“And it shall come to pass in the last days.” Concluded.

351

QUARTETT.

Coro.

And he..... will teach us of his ways, And we will walk, will walk, will walk in his paths.

he will teach us of his ways,

And he..... will teach us of his ways, And we will walk, will walk, will walk in his paths,

he will teach us . of his ways,

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is for the Quartet, and the bottom three staves are for the Chorus. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves, with some words spanning across measures. The Quartet part is marked 'QUARTETT.' and the Chorus part is marked 'Coro.'.

Cres.

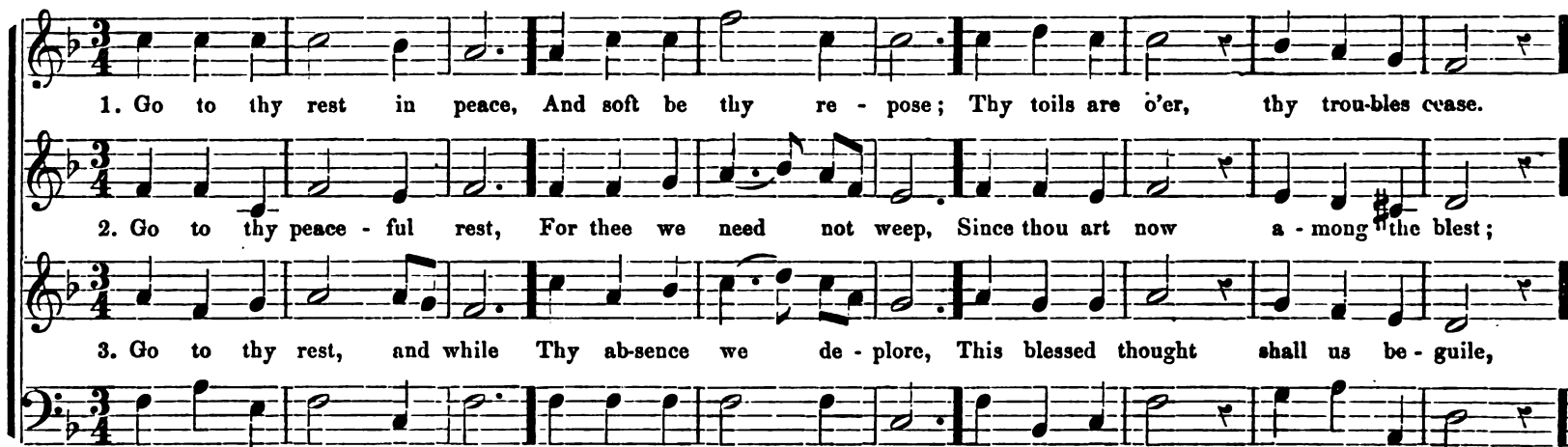
For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem.

For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is for the Quartet, and the bottom three staves are for the Chorus. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves. The Quartet part is marked 'Cres.' and the Chorus part is marked 'Cres.'.

GO TO THY REST IN PEACE.

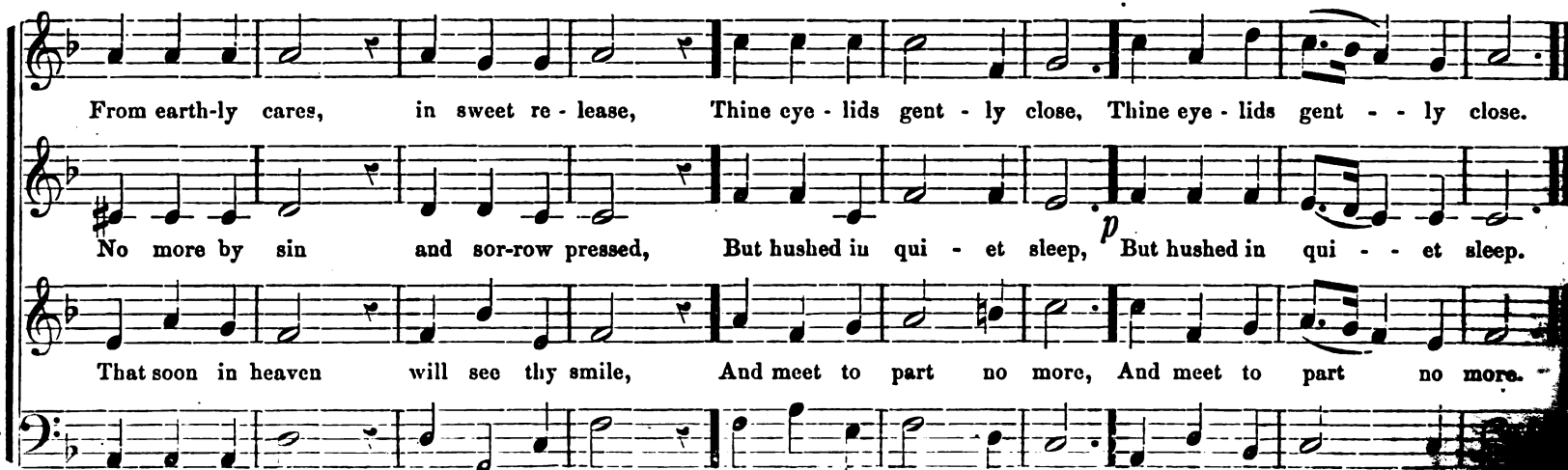
D. F. HODGES.



1. Go to thy rest in peace, And soft be thy re - pose; Thy toils are o'er, thy troubles cease.

2. Go to thy peace - ful rest, For thee we need not weep, Since thou art now a - mong the blest;

3. Go to thy rest, and while Thy ab - sence we de - plore, This blessed thought shall us be - guile,



From earth - ly cares, in sweet re - lease, Thine eye - lids gent - ly close, Thine eye - lids gent - - ly close.

No more by sin and sor - row pressed, But hushed in qui - et sleep, *p* But hushed in qui - - et sleep.

That soon in heaven will see thy smile, And meet to part no more, And meet to part no more.

ANTHEM. "The Lord is my Shepherd."

ARR. BY D. F. HODGES.

353

Andante SOLI. Repeat CHORUS.

The Lord is my Shepherd, I shall not want: He maketh me to lie down in green pastures, lie down in green pastures, green pastures.

The Lord is my Shepherd, I shall not want: He maketh me to lie down..... in green pastures, green pastures, lie down in green pastures.

The Lord is my Shepherd, I shall not want: He maketh me to lie down..... in green pastures, lie down in green pastures.

He maketh me to lie down in green pastures, lie down in green pastures, green pastures.

He lead-eth me be-side..... the still wa-ters, He leadeth me, He re-storeth my

He leadeth, leadeth me beside the still waters, be-side the still wa-ters, He leadeth me, He re-storeth my

Cresc. He lead-eth me be-side the still waters, be-side the still waters, He leadeth me, He re-stor-eth my

He leadeth me, He leadeth me be-side the still waters, be-side the still waters, He leadeth me, He re-storeth my

"The Lord is my Shepherd." Continued.

Cresc.

soul, he re - storeth my soul, in the paths of righteousness for his name's sake.

soul, he re - storeth my soul, He leadeth me in the paths of righteousness, in the paths of righteousness for his name's sake.

soul, he re - storeth my soul, He leadeth me in the paths of righteousness, in the paths of righteousness for his name's sake.

Cresc.

He leadeth me in the paths of righteousness,

Yea, tho' I walk thro' the valley of the shadow of death, I will fear no e-vil, for thou art with me, Thy rod and thy staff they comfort me.

mf *Ritard.* *A Tempo. Cresc.*

Yea, tho' I walk thro' the valley of the shadow of death, I will fear no e-vil, for thou art with me, Thy rod and thy staff they comfort me.

Continued.

355

Thy rod and thy staff they comfort me, they comfort, comfort me, they comfort me, they comfort me, thy rod and thy

Thy rod and thy staff they comfort me, they comfort me,

Thy rod and thy staff they comfort me, Thy rod and thy staff they comfort me, they comfort me, they comfort me, they comfort me, thy rod and thy

thy rod and thy staff they comfort me, thy rod and thy staff they comfort me, thy rod and thy

staff they comfort, comfort me. The Lord is my Shepherd: I shall not want, I shall not want, I shall not want. A - men.

staff they comfort, comfort me. The Lord is my Shepherd: I shall not want, I shall not want, I shall not want. A - men.

A		C		E		Herald.		182		Marcia		147		Petralia		213		Spencer		125																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
Accadia	234	Cabot	110	Easter Hymn	242	Herstelle	238	Marlboro'	142	Phillips	124	Springton	82	Ada	141	Cambridge	116	Easton	198	Hillsboro	227	Martin	138	Phillipston	153	Stanborne	126	Adieu	211	Candia	157	Edes	175	Hillsdale	226	Mazzinghi	69	Piqua	84	Stanley	231	Allston	129	Canton	130, 203	Elmore	198	Hopkins	77	Meadville	232	Pittsburg	86	St. Anns	116	Almo	221	Castleton	181	Evening Prayer	188	Homerville	87	Medina	98	Portland	130	Staples	139	Alpheus	205	Ceres	188			Hudson	184	Meditation	76	Portugese Hymn	228	Stella	138	Alton	29	Champlain	204					Merrick	106	Powelson	140	Stonefield	101	Amboy	89	Charity	114	Farmington	159					Milbury	85	Preston	217	Swiftville	167	Amenia	78	Charlestown	155	Farnsworth	139	Italian Hymn	208	Milman	235	Prince	127	Sycamore	226	America	209	Chicago	165	Fayetteville	120					Minaiato	128					Mobile	96																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				</

357

L. M.	Resignation	82	Lisborne	125	Mount Auburn	145	Barcelona	175	Frammingham	196	6s & 5s.	
Alton	Roanoke	79	Lynn	121	Newark	135	Bath	174	Greenville	197	Adieu	211
Amboy	Roxbury	89	Merrick	106	Niles	137	Castleton	181	Nuburg	193	Burnham	214
Amenia	Salem	78	Minaiato	128	Olmutz	148	Concord	167	Seaver	195	Haven	212
Amphion	Sandusky	79	Monterey	121	Powelson	140	Corrella	176			Oxford	209
Anonsburg	Schoharie	87	Montgomery	118	Quincy	148	Danvers	171				
Belknap	Seville	75	Moore	119	Robinson	136	Deva	168	3s & 6s.			
Beverly	Shepherd	94	Pearsonville	124	Shaw	134	Edes	175	Rutland	197	6s, 4s & 7s.	
Bowen	Springton	101	Peasville	119	Staples	139	Foxville	169			Quebec	210
Congregati'l Chant.	Stonefield	80	Petition	118	Stella	138	Gorham	170	4s & 6s.		6s, 5s & 4s.	
Creation	Toledo	73	Phillips	124	Thomas	132	Grannis	178	Easton	198	Petralia	213
Dartmouth	Tribute	97	Portland	130	Westboro'	137	Handel	180	Elmore	198		
Dedication	Verne	92	Prince	127			Herald	182			4s & 8s.	6s. Double.
Detroit	Washington	88	Redemption	111	L. P. M.		Jewett	176	Windsor	199	New Year	215
Dover	Welton	92	Rockland	122	Bicknell	152	Keokuck	179				
Duke Street	Weston	100	Sebastian	110	Phillipston	153	Lewiston	172	6s.		6s & 7s.	
Durant	Windsor	88	Spencer	125	Russell	151	Montreal	174				
Georgetown		86	Stanborne	126			Rawsonville	172	Linton	199	Goodwin	216
Germany	C. M.	83	St. Anna	116	C. P. M.		Savannah	173			6s & 8s.	
Hamburg	Allston	102	Toland	105	Candia	157	Seymour	170	5s, 7s & 4s.		6s & 8s.	217
Hamilton	Barton	83	Treadwell	131	Charlestown	153	Swiftville	167	Brattleboro'	200	Preston	
Handel	Bingham	91	Tyre	112	Noel	156	Vining	168			6s & 10s.	
Heywood	Bloomington	81			Woodville	154	Waltham	173	5s & 6s.		Almo	221
Hopkins	Boston	77	S. M.				Watchman ! tell us.	177	Newcastle	201	Wilson	218
Hornellsville	Bradish	87	Ada	141	S. P. M.							
Kentucky	Brookerville	93	Aurora	144	Dillingham	158	8s & 7s.		5s & 7s.			
Kloppstock	Cabot	90	Beecher	221	Farmington	159	Autumn	187	Brookline	202	7s & 4s.	
Lander	Cambridge	95	Beethoven	147	Liverpool	158	Ceres	188			Wicklow	219
Langdon	Canton	90	Benjamin	135			Cleveland	190	5s & 8s.			
Lee	Charity	80	Berlin	140	H. M.		Dinsmore	186	Lavonia	202	6s & 9s.	
Lincoln	Christmas	99	Chrysostom	133	Claremont	162	Doane	192			Nashville	220
Marblehead	Clark	93	Cranbrook	143	Harding	164	Evening Prayer	188	5s, 7s, 8s & 6s.			
Mazzinghi	Constantinople	69	Farnsworth	139	Lindlow	161	Florida	185	Canton	203	6s & 8s.	
Medina	Cutler	98	Festus	149	Riallside	160	Hudson	184			Beecher	221
Meditation	Dale	76	Fitchburg	142	Troy	163	Lawrence	187	6s & 4s.			
Milbury	Dundee	85	Giles	150			Macomb	183	Alphens	205	7s & 5s.	
Mobile	Fayetteville	96	Gleason	136	C. H. M.		Sicilian Hymn	185	America	209	Goodnow	223
Montillo	Fredonia	81	Golden Street	134	Chicago	165	Smyrna	191	Bangor	205	Hillsdale	226
New Haven	Groves	85	Harwood	145			Valetta	189	Bigelow	203	Rollo	222
Old Hundred	Hardwick	100	Kendall	141	S. H. M.		Waterville	186	Champlain	204		
Olive Chant	Haydn Chant	78	Knoxville	146	Contemplation	166	Worthing	184	Dirge	206		
Orland	Judson	98	Marcia	147			Zebulon	183	Hanover	206	7s & 6s.	
Parsons	Keller	95	Marlboro'	142	7s.				Italian Hymn	208	Amsterdam	225
Piqua	Kidder	84	Martin	138	Bach	178	8s, 7s & 4s.		Peoria	204	Hillsboro	227
Pittsburg	Lima	86	Mornington	146	Baltimore	180	Delaware	194	School Street	207	Windham	229

7s & 8s.	8s & 4s.	Finland	8s & 9s.	10s, 4s & 6s.	10s & 11s	11s & 10s.
Arton 230	Peace 232	—	Herstelle. 238	Tacnba 239	Lyons 241	Come ye disconsol'e. 244
—	Stanley 231	8s, 7s & 6s.	—	—	—	Apollo 245
7s, 6s & 8s.	—	Dunmore 236	9s & 4s.	10s, 5s & 11s.	10s, 11s & 12s.	—
Sycamore 226	8s & 5s.	Milman 235	Managua 238	Corinth 240	Easter Hymn 242	—
—	Rusling. 233	8s.	—	—	—	11s.
s & 3s.	8s & 6s.	Gardiner 237	9s & 8s.	10s.	11s & 4s.	Portuguese Hymn. 228
Meadville 232	Accadia 234	Raritan 237	Bowry 239	Savannah 241	Havanna 243	—

INDEX OF PART SONGS, CHANTS, SENTENCES, ANTHEMS, AND MOTETS.

PART SONGS.

Gallant and gaily.....	57
Good Night	49
Here in cool grot.....	59
Hunting song.....	64
Marseilles Hymn	42
Pilgrim's Song.....	36
Sleighting Song	63
There's a charm in spring	54
Whippowil	45
Welcome May	50
Where art thou, beam of light .	52

HYMN CHANTS.

Almighty One.....	251
-------------------	-----

Jews were wrought	250
O sing unto the Lord	252
Proclaim the lofty praise.....	249
Saviour and dearest Friend....	250
There is an' hour of peaceful rest.	248
The Reaper and the flowers....	249

SENTENCES.

God of Israel	290
God of the Fatherless	285
Gracious Spirit.....	288
Grant, we beseech thee	298
Heavenly Father.....	286
Holy, Holy Lord. (<i>Sanctus</i>)...	320
I will arise.....	326

Softly now the light of day..	272	296
Teach me, O Lord	255	264
The Lord is in his holy temple.	274	287
The Lord will comfort Zion ...	314	
They that sow in tears.....	262	
Go to thy rest in peace	352	

ANTHEMS.

And it shall come to (<i>Ordination</i>)	348
Awake, put on thy strength....	332
Blessed are the dead	310
God is our refuge	304
Hear us, O Lord	346
I will praise thee	269
Mighty Jehovah.....	278
O Lord, we hear	292

O praise the Lord.....	327
Protect us through the coming.	299
Spread through the (<i>Ordination</i>)	307
The perfect world (<i>Dedication</i>)	322
The Lord gave the (<i>Ordination</i>)	312
The Lord is my Shepherd.....	353
Unto thee, O Lord ... (<i>Choral</i>)	336

MOTETS.

Great Jehovah	259
Hear, O God	253
Hide not thy face.....	342
I will trust in thee.....	344
O God be merciful.....	266
O God our Father.....	297

INDEX OF FIRST LINES.

- A** charge to keep I have. 133
A little child in bulrush ark. 238
Almighty Maker, God. 136
Almighty One I bend in dust before. 251
And am I born to die? 145
And is the Gospel peace and love. 29
And will the Lord thus condescend. 131
Angels from the realms of glory. 194
Another year has told its fourfold tale. 198
Another year is swallowed by the sea. 239
As every day thy mercy spares. 77
Awake, and sing the song. 140
Awake my soul! stretch every. 112, 113
Awake my soul, to hymns of praise. 71
Awake, put on thy strength. 332
And it shall come to pass in the last. 348
Behold how the Lord has girt on his. 202
Behold the lofty sky. 138
Behold the morning sun. 144
Be still! be still! for all around. 97
Be thou, O God, exalted high. 100
Beyond, beyond that boundless sea. 109
Blessed are the dead. 310
Blest be our everlasting Lord. 103
Blest be the everlasting God. 121, 126
Bow down thine ear. *Prayer*. 257
Breaths, Holy Spirit, from above. 102
Brother, thou art gone before us. 235
Bread of the world in mercy broken. 239
Birds have their quiet nest. 221
Blessed, blessed are the dead. 226
Brother, thou art gone to rest. 226

Calm on the listening ear of night. 121
Child of sin and sorrow. 205
Children of the Heavenly King. 168, 172
Christ the Lord is risen to-day. 167
Come every pious heart. 160
Come Holy Spirit, heavenly dove. 116
Come let us join our cheerful songs. 124
Come! said Jesus' sacred voice. 176
Come sound his praise abroad. 208
Come, thou Almighty King. 235
Come, we that love the Lord. 134

Come let us anew our journey pursue. 240
Come ye disconsolate, where'er ye. 244
Come away to the skies. 220

Do not I love thee, O my Lord? 106

Eternal God, celestial King. 99
Eternal God, Almighty cause. 75
Every day hath toil and trouble. 233

Father Supreme. 247
Father! thy paternal care. 181
For thee, O God, our constant praise. 95
Friend after friend departs. 166
From all that dwell below the skies. 100
From Greenland's icy mountains. 224
From Jesse's root behold a branch. 241
From the recesses of a lowly spirit. 248
Full and harmonious let the joyous. 245

Gallant and gaily on the waves riding. 57
Gently Lord, O gently lead us. 197
Glorious things of thee are spoken. 184
God in the high and holy place. 111
God is in his holy temple. 189
God is our refuge. 304
God of Israel, we adore thee. 290
God of the fatherless. 285
Grace, 'tis a charming sound. 143
Gracious spirit, love divine. 170, 288
Grant we beseech thee. 298
Great Jehovah, God of Nations. 259
Go where the morning shineth. 229
Guide me, O thou great Jehovah. 196
Go to thy rest in peace. 352
Hail, all hail the joyful morn. 171
Hallelujah! praise the Lord. 227
Hark! the herald angels sing. 182, 169
Hark! the sound of gladness. 214
Hark! what mean those holy voices. 192
Hasten, Lord, the glorious time. 173, 178
Hear, O God. 253
Hear us, O Lord. 346, 378
Heavenly Father, graciously hear us. 286
Here in cool grot, and mossy cell. 59

Hide not thy face. 342
Holy, holy, holy Lord. 175, 320
Hosanna to the prince of light. 110
How blest the righteous when they die. 92
How did my heart rejoice to hear. 126
How gentle God's commands. 148
How sweet, how calm this Sabbath. 29
How tender is thy hand. 146, 221
How great thy mercies Lord. 134
How large the promise, how divine. 122, 131
How pleased and blest was I. 158
How pleasant 'tis to see. 159
How sweetly flowed the gospel sound. 84
Humble souls who seek salvation. 185

I feel within a want. 199
If on a quiet sea. 147
I'll praise my Maker with my breath. 152
In all my vast concerns with thee. 108, 119
I sing the Almighty power of God. 105
Israel's Shepherd, guide me, feed me. 192
I will praise thee, O Lord. 269
I will trust in thee. 344
It was no path of flowers. 218
I heard a voice from heaven. 310
I will arise and go to my Father. 326

Jesus, hail! enthroned in glory. 187
Jesus Immanuel. 204
Jesus, Lord, we look to thee. 178
Jesus shall reign where'er the sun. 101
Jesus thou everlasting King. 77
Jesus to thy wounds I fly. 176
Jews were wrought to cruel madness. 250
Joy to the world, the Lord is come. 123, 129
Just as I am, without one plea. 234
Joy, joy, a year is born. 215

Kind friends we meet again. 49

Launch thy bark, mariner. 213
Let all the earth their voices raise. 153, 151
Let every tongue thy goodness speak. 117
Let not despair nor fell revenge. 117
Let them neglect thy glory, Lord. 130

Let us with a joyful mind. 175
Lift not thou the wailing voice. 230
Lift your glad voices in triumph on. 242
Look ye saints, the sight is glorious. 195
Long as I live, I'll bless thy name. 125
Lord, before thy presence come. 174, 172
Lord, before thy throne we bend. 170
Lord dismiss us with thy blessing. 185
Lord, I will bless thee all my days. 82
Lord of heaven and earth and ocean. 186
Lord of the Sabbath, hear our vows. 79
Lord of the worlds above. 164, 162
Lord, thou hast seen my soul sincere. 88
Lord, we adore thy vast designs. 89
Lord, we come before thee now. 173
Lord, what offering shall we bring. 180
Lord, with fervor I would praise thee. 191
Lord, when thou didst ascend on. 69, 100
Lowly and solemn be. 206

Mark the soft falling snow. 163
Mighty Jehovah. 278
My dear Redeemer and my Lord. 94, 97, 99
My faith looks up to thee. 205
My God! all nature owns thy sway. 70
My God, in whom are all the springs. 96
My God, my portion, and my love. 116
My God, permit me not to be. 82
My God, thy boundless love I praise. 156
My gracious God, how plain. 146
My soul, how lovely is the place. 110
My soul repeat his praise. 132
My country, 'tis of thee. 209
My soul, go boldly forth. 209

Nearer, my God, to thee. 207
No change of time shall ever shock. 84
Not all the nobles of the earth. 79, 94
Not with our mortal eyes. 145
Now be my heart inspired to sing. 86
Now to the Lord a noble song. 78, 91, 102

O come, loud anthems let us sing. 90
O could I speak the matchless worth. 155
O could we speak. 154

O God, be merciful	266	Quiet, Lord, my froward heart	180	The Lord gave the word	312	Teach me the measure of my days....	104
Oh! bless the Lord, my soul.....	136	Rock of ages cleft for me.....	179	The Lord is King, His praise I'll sing.	198	The Lord is my Shepherd	353
O God our Father.....	275	Rise my soul, and stretch thy wings ..	225	The Lord Jehovah reigns	158	Up to the fields where angels lie.....	101
Oh cease, my wandering soul	142	Sacred day, forever blest	168	The Lord my pasture shall prepare...74, 76		Unto thee, O Lord	336
Oh! for a closer walk with God	127	Saints for whom the Saviour bled	223	The Lord's prayer. (Our Father, &c.)	340		
Oh for a thousand tongues to sing.....	114	Save me from my foes.....	200	The perfect world by Adam trod...92, 322		Wake the song of Jubilee	174
Oh 'twas a joyful sound to hear.....	122	Saviour and dearest friend.....	250	The pity of the Lord	135	Watchman! tell us of the night.....	177
O lead me to the rock.....	139	Saviour breathe an evening blessing ..	188	The sun had sunk in the crimson west.	45	We bless the Lord, the just, the good .	95
O Lord we hear.....	292	Saviour, I my cross have taken.....	183	There is a God, all nature speak	98	Were not the sinful Mary's tears.....	119
On the mountain's top appearing.....	193	Saviour, source of every blessing.....	188	There is a happy land.....	210	When doubts and fears prevailing rise.	87
O praise the Lord	327	Saviour, 'tis to thee	202	There's a charm in the spring when ..	54	When I can trust my all with God....	165
O sing unto the Lord a new song.....	252	See Israel's gentle Shepherd stand.120,	125	There was joy in heaven	203	When the worn spirit wants repose...	112
O swift we go o'er the fleecy snow....	63	See the leaves around us falling.....	187	The spacious firmament on high	73	Where shall we make her grave	206
O that the Lord would guide my ways.	114	Shall wisdom cry aloud	150	They who seek the throne of grace ...	167	Where art thou, beam of light	52
O thou from whom all goodness flows.	128	Sinner come, 'mid thy gloom	197	This is the day the Lord hath made...	124	While my Redeemer's near	147
O thou that hear'st the prayer of faith.	157	Sing to the Lord who loud proclaims.72,	93	This spacious earth is all the Lord's ..	85	Who shall ascend thy heavenly place.86,	96
Our Father, God, who art in heaven..	118	Sing ye redeemed of the Lord.....	111	Thou whom my soul admires above....	93	Why lament the Christian dying	186
Our Father, who art in heaven.		So fades the lovely blooming flower...	81	Through all the changing scenes of...	115	With humble heart and tongue	149
(Lord's Prayer.)	340	Softly the shade of evening falls	83	The uplifted eye and bended knee	80	With songs and honors sounding loud.	107
Our Saviour alone.....	201	Softly now the light of day.....272,	296	Thus far the Lord hath led me on	85	Welcome May, the robins sing	50
Our sins, alas! how strong they are!..	130	Sing, O ye heavens	330	Thus saith the high and lofty one....88,	89	What's this that steals upon my frame.	231
Our sins, alas! how strong they be!..	118	Spread through the earth.....	307	'Tis finished! so the Saviour cried....	90	Watchman, onward to your station...	236
O where shall rest be found.....137,	141	Sweet day, so cool, so bright.....	232	'Tis midnight, and on Olive's brow...	78	With silence only as their benediction.	243
Over the mountain wave	36	Sweet is the memory of thy grace.....	127	To bless thy chosen race	140	When the vale of death appears	119
O swift we go o'er the fleecy snow....	63	Sweet is the task, O Lord....138, 139,	142	To-day the Saviour calls	204	Work, and thou wilt bless the day....	222
O praise ye the Lord, prepare a new..	241	Take my heart, O Father take it	184	Thy goodness, Lord, our souls confess.	128	When shall we meet again.....	211
O here if ever, God of love.....	115	Teach us to pray	199	This world is not a fleeting show	234	Will not that joyful be	216
O thou who hearest prayer	212	The black clouds roll asunder.....	35	There is a calm for those who weep...	232	When the sun gloriously comes forth .	285
		The heavens declare thy glory Lord.81,	83	The winter is over and gone	237		
Part in peace, is day before us	183	The King of saints! how fair his face.	87	'Tis not the gift, but 'tis the spirit....	238	Ye Christian heralds, go, proclaim ...	80
Plead thou, oh plead my cause	208	The lark his flight is winging.....	64	The Lord is our Shepherd, our guardian.	228	Ye servants of the Lord	137, 141
Praise to the Lord of boundless might.	98	The Lord descended from above.....	123	Teach me, O Lord	255, 264	Ye tribes of Adam join	161
Praise ye the Lord on every height ...	120			They that sow in tears.....	262	Your harps, ye trembling saints.....	148
Protect us through the coming night...	299			The Lord will comfort Zion	314, 317	Ye angels who stand round the throne.	237
Praise God from whom all blessings ...	100			The Lord is in his holy temple....274,	287	Ye sons of Freedom, wake to glory...	43
Proclaim the lofty praise.....	249			The Reaper and the flowers.....	249	Ye simple souls	217
				There is an hour of peaceful rest	248		



Page

ACME
BOOKBINDING CO., INC.

FEB 27 1984

100 CAMBRIDGE STREET
CHARLESTOWN, MASS.

12

ACME
BOOKBINDING CO., INC.

FEB 27 1984

100 CAMBRIDGE STREET
CHARLESTOWN, MASS.

M2117.B34S6
Songs of the temple :
Andover-Harvard 001089858



3 2044 077 919 058

